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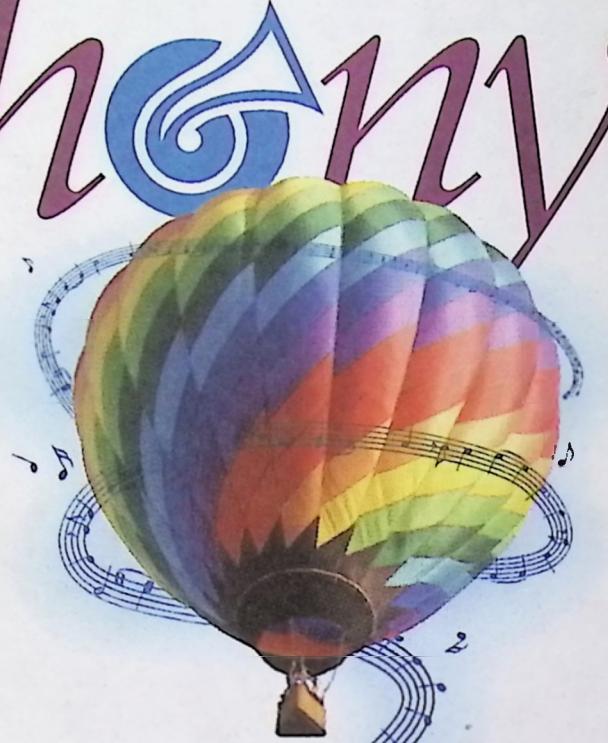
Five Symphonic concerts

Two Target Discovery concerts

Holiday Candlelight concerts

Mostly Mozart Gala

Celebrity Showcase Recital



Jeffrey Biegel

October 1998

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Bonnie Boss

December 1998

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Chin Kim

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and Oregon Shakespeare Festival actors

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for families of all ages

MEDFORD

March 1999

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ASHLAND, GRANTS PASS, MEDFORD

Dvořák Double... Cello Concerto
with **David Finckel**, cello
and
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David Finckel & Wu Han

April 1999

MOSTLY MOZART

ASHLAND

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Wu Han, piano

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ASHLAND

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| Symphonic Series I | | | | | | |
| Sat Oct 3 | 8:00pm | M-South Medford High School | Premium \$22, General \$19, Senior \$17, Student \$10 | x | | |
| Sun Oct 4 | 4:00pm | M-South Medford High School | Premium \$22, General \$19, Senior \$17, Student \$10 | x | | |
| Target Discovery Concert 1 | | | | | | |
| Sun Oct 18 | 2:00pm | M-South Medford High School | Individual (all ages) \$3, Family (four & more) \$10 | x | | |
| Symphonic Series II | | | | | | |
| Fri Nov 13 | 8:00pm | G-Assembly of God Church | General \$18, Senior \$16, Student \$10 | x | | |
| Sat Nov 14 | 8:00pm | M-South Medford High School | Premium \$22, General \$19, Senior \$17, Student \$10 | x | | |
| Sun Nov 15 | 4:00pm | A-SOU Music Recital Hall | Premium \$27, General \$23, Student \$10 | x | | SOLD OUT |
| Holiday Candlelight Concerts | | | | | | |
| Fri Dec 11 | 8:00pm | G-United Methodist Church | All ages \$18 | x | | |
| Sat Dec 12 | 8:00pm | A-First Baptist Church | All ages \$18 | x | | |
| Fri Dec 18 | 8:00pm | M-Sacred Heart Catholic Church | All ages \$18 | x | | |
| Sat Dec 19 | 8:00pm | M-Sacred Heart Catholic Church | All ages \$18 | x | | |
| Symphonic Series III | | | | | | |
| Fri Jan 22 | 8:00pm | G-Assembly of God Church | General \$18, Senior \$16, Student \$10 | x | | |
| Sat Jan 23 | 8:00pm | M-South Medford High School | Premium \$22, General \$19, Senior \$17, Student \$10 | x | | |
| Sun Jan 24 | 4:00pm | A-SOU Music Recital Hall | Premium \$27, General \$23, Student \$10 | x | | SOLD OUT |
| Target Discovery Concert 2 | | | | | | |
| Sat Jan 23 | 10:30am | M-South Medford High School | Individual (all ages) \$3, Family (four or more) \$10 | x | | |
| Symphonic Series IV | | | | | | |
| Fri Mar 12 | 8:00pm | G-Assembly of God Church | General \$18, Senior \$16, Student \$10 | x | | |
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| Sun Mar 14 | 8:00pm | A-SOU Music Recital Hall | Premium \$27, General \$23, Student \$10 | x | | SOLD OUT |
| Mostly Mozart Gala | | | | | | |
| Sat Apr 10 | 8:00pm | A-SOU Music Recital Hall | Premium \$25, General \$17, Student \$10 | x | | |
| Celebrity Showcase—Wu Han and David Finckel | | | | | | |
| Sat Apr 17 | 8:00pm | A-SOU Music Recital Hall | All ages all seats \$20 | x | | |
| Symphonic Series V | | | | | | |
| Sat May 1 | 8:00pm | M-South Medford High School | Premium \$22, General \$19, Senior \$17, Student \$10 | x | | |
| Sun May 2 | 4:00pm | M-South Medford High School | Premium \$22, General \$19, Senior \$17, Student \$10 | x | | |

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JEFFERSON

Monthly

SEPTEMBER 1998

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In this outspoken essay, Robert Leo Heilman looks at the language and philosophy behind the conflict between—and the merging of—logging and environmentalism, as evidenced in such places as the local recycling center, and the bumperstickers seen there. A fresh look at a hot topic.

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Online



TUNED IN

Ronald Kramer

NPR Faces the Future

About a year ago the board of directors of National Public Radio (NPR) initiated a strategic planning exercise designed to help prepare NPR, and public radio, for the twenty-first century. Over the past several months they have announced preliminary agreement upon a number of principles based upon which they believe NPR should premise its future services. Those conclusions have drawn considerable comment, and some concern, in public radio circles.

Simply stated, the issue breaks along two significantly opposing views. NPR has articulated a vision in which it sees the need to develop multiple, differentiated programming services similar to the multiple services JPR has been offering for seven years—*Classics and News, Rhythm and News and News and Information*. In this vision, NPR contemplates the possibility of using varied distribution means for its programming including direct access to listeners (bypassing local public radio stations) through the use of satellite, Internet and other technologies.

The opposing view might best be described as the “membership model.” Its advocates note that NPR is owned by its local member stations who both built it and bailed it out of insolvency in 1983. In their view NPR should never “bypass” the local stations who, along with their listeners, are NPR’s constituency. A backdrop to this discussion is the fact that the question of whether NPR should continue to be member-owned has been hotly debated for some years. NPR’s retiring president, Del Lewis, never really warmed to the “membership model” principle and at various times stimulated debate about it. Those discussions

I LIKE THE CONCEPT OF
A MEMBER-OWNED PUBLIC
RADIO NETWORK BUT MY
PHILOSOPHIC PREDILECTIONS
HAVE LITTLE TO DO WITH
WHAT WILL BECOME USEFUL
IN THE NEXT DECADE.

have fueled speculation that NPR’s consideration of bypassing local stations is simply another veiled attempt at wresting away member station control of the organization (which technically cannot otherwise be undone without member stations’ consent to a change in NPR’s bylaws).

Over the years I would describe myself as a dedicated “membership model” member of the public radio community. I’ve actively participated in those NPR governance activities which are within the province of a local station and have periodically hectored NPR’s board and management to invest energy in maintaining its representative democratic traditions. That said, I find the current debate somewhat unsatisfying and cannot entirely support the “membership model” contingent.

What NPR seeks to do is very difficult. Obviously no one knows upon what fault lines the current media world will fragment in the future. NPR’s planning effort represents speculation and little more than that. No one would be more surprised than NPR and its consultants if their tentative conclusions about the future media world developed in ways significantly congruent to the assumptions underlying NPR’s strategic planning. But one principle is clear: *in the future new technology will create new and significantly diverse means by which Americans will listen to what we now call radio.*

Listening patterns and programming will inevitably respond to such change in ways about which we can only now speculate. Radio as an industry will be affected and, along with it, public radio.

In the face of such change, a principle, such as membership ownership of NPR, is

meaningless. What is meaningful is programming, how useful and relevant it is to listeners who will access that programming in the ways most convenient and useful to them. Public radio will need to fit into those patterns. Membership has been—and may well continue to be—a useful mechanism for conceiving, producing and distributing the programming which distinguishes public radio. But it has worked under the circumstances which have characterized the radio industry, and America, in the twentieth century. If it fails to respond to twenty-first century America’s needs, it cannot and should not endure.

Frankly, I like the concept of a member-owned public radio network but my philosophic predilections have little to do with what will become useful in the next decade. Determining what will is NPR’s current task.

In general, I’m not fearful of that outcome with the reservation that I think some at NPR have become overly enamored of new technologies. For one who was never particularly successful in undergraduate philosophy coursework, it’s ironic that I consistently find myself arguing business models grounded in philosophy. I believe nonprofits which endure need to premise their work philosophically before they actually “do” anything. NPR was founded under a philosophic principle that member-ownership would best serve the American people by maintaining diverse intellectual and political input for public radio. A non-member owned NPR, or an NPR which no longer used local stations to reach Americans, would be a very different NPR. The current relationships, which produce local reporting upon significant local issues which have national significance, would change. The political stamina which has protected and promoted public radio would potentially be adversely affected. Local public radio stations (perhaps even more than local commercial radio stations) need to find ways to survive in the new world of media in order to be able to offer unique *local* services and NPR provides energy, programming and visibility without which many stations might face a questionable future.

From NPR’s standpoint, producing multiple national program streams without the participation of local stations would, I think, prove a dead end. Much of commercial radio is increasingly populated by centralized, mechanized program providers. Radio stations are disappearing (thanks to

CONTINUED ON PAGE 17

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JEFFERSON ALMANAC

Pepper Trail

Natural Respect

My wife and I took the kids to Yellowstone this summer. We saw geysers, hot springs, and waterfalls. We saw bison, elk, moose, pronghorn, wolves, and grizzly bears. We saw lots and lots of people. What we saw gave us much to think about.

The incident that began these reflections was just another national park wildlife encounter. The big cow elk rested 30 feet off the paved trail, her legs neatly tucked under her. She idly eyed the park visitors and the steady stream of cars that slowed to admire her as they passed. A pretty Japanese tourist posed on the path in front of the elk, smiling for her companion's camera. But then, deciding that 30 feet wasn't

close enough, she stepped off the path and marched directly toward the 500 pound animal. This wasn't a tentative, wary approach. It was as incautious as if the woman was walking up to a tree. The elk gazed at the oncoming human, then heavily heaved to its feet. The woman got to within a dozen feet before the elk trotted off, shaking its head. As it happened, this elk didn't have a calf hidden nearby. It evidently didn't feel cornered. It did not, as it so easily could have, flick out a stony hoof and knock the tourist unconscious. In other words, it exhibited the only good judgment apparent in the encounter. And yet, I'm certain that the woman, if asked, would have sincerely declared her love of animals. But what does it mean to love animals? What does it mean to respect nature?

The world's first national park, Yellowstone is a touchstone for the human-wilderness relationship. The no-nonsense men who were the park's early managers would have scoffed at the suggestion that their wildlife policies were driven by emotion. And yet, these men feared large predators,

and admired elk and other big game. Acting on these emotions, they declared war on wolves in the park. It was assumed that eliminating predators would make parks a paradise for "desirable" wildlife species like elk and deer. The campaign succeeded in exterminating wolves, but the effect was not what was expected. As out-of-control populations of grazers damaged the plant communities they needed to prosper, federal managers realized that they had made a terrible mistake.

Today, wolves have been reintroduced to Yellowstone and are beginning to restore the natural balance that is a hallmark of a functioning wilderness ecosystem. In a complete reversal of fortunes, wolves are now among the

park's most popular tourist attractions.

Of course, predators continue to inspire hostility and fear in many people, just as more "lovable" wildlife inspire equally intense protective impulses. I understand. Like anyone for whom nature is important, I have strong emotional responses to animals. For example, I love birds. But these feelings, though a deep source of personal inspiration, are one-sided and thus ultimately selfish. I try not to forget that when I think about nature, and to look beyond my emotional involvement to reach something more meaningful: respect.

The word "respect" is often used to denote awe and reverence, and some animals inspire such feelings in everyone: who does not respect a magnificent bull elk, a tiger, an elephant, an eagle? However, respect is much more than that; it implies understanding and a considered appreciation. There are many creatures that fill no one with awe, that only the most devoted specialist can be truly said to love, or only the most comprehensive crank can find the time to hate. For example, as I contemplate

a Turkey Vulture snatching up bits of road-killed raccoon from the edge of I-5, I'm not filled with either love or hate. But I do feel respect and appreciation, for the creature and for its role.

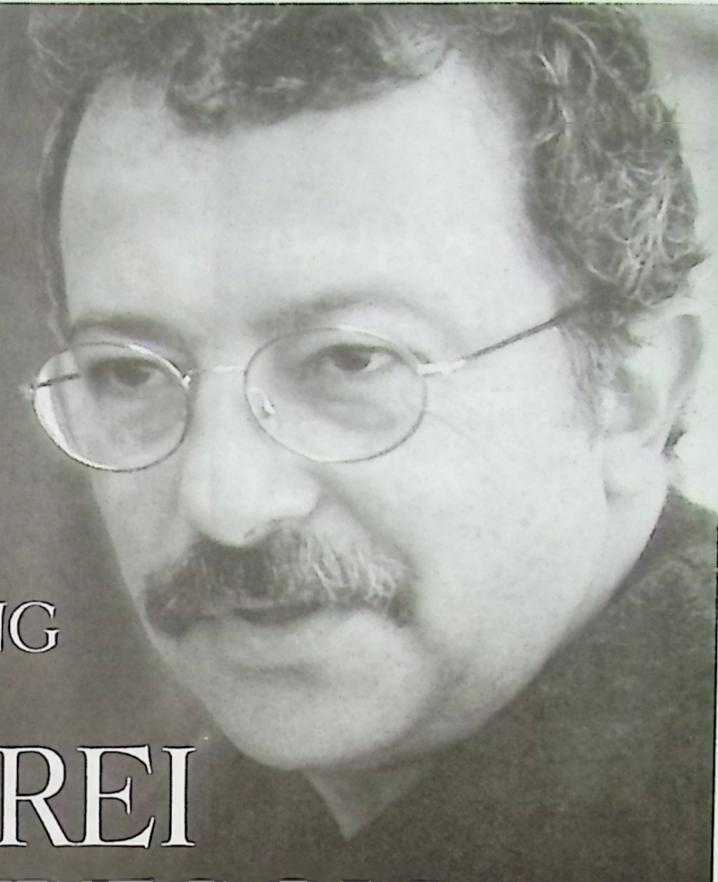
Here's an exercise. Think of an animal you love. Now think of one you fear. Now think of one you hate. For me, this list would include the beloved black-tailed deer, the feared grizzly bear, and the hated starling. Now, for whatever the animals on your list, try to consciously suppress your emotional response, and approach them from the impulse of understanding, the standpoint of respect. In this light, I recognize that deer, for all their delicate beauty, may sometimes threaten their own environment when their populations are uncontrolled. Grizzlies, for all their ferocity, are awesome creatures that deserve the space they need to live their wild lives, and I realize that by providing this space, we will guarantee the survival of an entire wilderness world. Starlings, for all their destructive effects on native birds, are masters of adaptation, and deserve our respect even as we work to reduce their impacts.

Finally, recognize that this sort of balanced consideration is due to each and every one of the millions of species that share the earth with us. Each creature has a unique role in the natural world, and every one of these roles is defined in terms of positive and negative relationships with dozens or hundreds of other species. Try to understand even a few of these relationships, and the incomprehensible complexity of the natural world quickly becomes apparent.

Walt Whitman wrote "Every square yard of the surface of the earth is spread with miracles." Surrounded by miracles as we are, it is in our nature as human beings to react with love, with fear - with emotion. Let us honor those feelings, learn from them, use them to help us grow into a relationship with nature. But beyond these personal goals, let us base our responses to our fellow creatures on something much more pure and simple - natural respect. This world full of miracles deserves nothing less.

JM

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JEFFERSON OUTLOOK

Russell Sadler

Unaffordable Housing

The quarterly National Association of Homebuilders survey of housing affordability shows Eugene-Springfield with the least affordable housing on the West Coast except San Francisco. Of 191 metropolitan areas surveyed, San Francisco was 191 in the lobbying group's "Housing Opportunity Index." Eugene-Springfield was 190, followed by Portland-Vancouver at 187, Medford-Ashland at 183 and Salem at 178.

Reaction to the Homebuilders report was predictably self-serving. The real estate lobby blamed land use laws and urban growth boundaries. Environmentalists blamed urban sprawl and lack of land use law enforcement. Local homebuilders blamed municipal systems development charges. Oregonians blamed Californians. The problem is more complex than that.

Nearly 75 percent of the people who live west of Denver live in a strip about 50 miles wide along both sides of Interstate 5—an area that University of Oregon historian Earl Pomeroy memorialized in his 1965 book, *The Pacific Slope*. The entire I-5 corridor from San Diego to Bellingham is under some of the heaviest growth pressure in the country and nearly all the communities have problems providing affordable housing. San Diego ranks 177 on the Homebuilders list of least affordable communities. Santa Barbara ranks 180, Santa Rosa 182, San Jose 185, Salinas 186, Santa Cruz 188.

Ironically, in many of these communities, the actual selling price of a house is below the national average. In Eugene, for example, the selling price in the first three months of this year was \$123,000 and the national average is \$129,000. The housing affordability problem is the median income of \$39,700 a year in Eugene compared to a national average of \$45,300. Seattle ranks 156 on the homebuilders "Housing Opportunity Index" not because houses are cheaper in Seattle than Eugene. It's because all those Microsoft millionaires-on-paper inflate the median income.

Land costs are roughly 25 percent of the

cost of new construction, so land use laws and urban growth boundaries are a minor factor in these costs. Property tax limitations approved by the voters did shift much of the costs of new infrastructure to new construction. Some estimates put this cost between \$5,000 and \$10,000 a house. That still doesn't explain the sudden spurt of \$250,000-and-up houses under construction.

Oregon's housing affordability problem starts with a startling statistic. The top 20 percent of Oregon income earners make 50 percent of the income in this state. That is how thoroughly the 1980s recession, the end of the old growth timber economy and the emergence of a low-paying service economy have destroyed Oregon's middle class.

In 1979, Oregonians average personal income was about \$100 above the national average. By the depths of the recession in 1983, Oregonians average personal income had plunged to \$1,300 below the national average. It began recovering by the late 1980s and today Oregonians average personal income is about \$100 below the national average. Recovery is incomplete and varies widely throughout the state. The Portland area's diversified economy recovered first and completely. The Other Oregon outside Portland and its suburbs have not done so well. Southern Oregonians earn 66 cents for every \$1 earned by metropolitan Portland residents and 78 cents for every \$1 earned by all Oregonians. The median income in Southern Oregon grew by just 6 percent since 1990 while the average increase for the nation was 18 percent.

The burgeoning market for the \$250,000-and-up home developed because many builders find they can make more money building big-buck houses for the 20 percent who make 50 percent of the income than building affordable housing for Oregon's dwindling middle class. Unfortunately for the dwindling middle class, the price of existing homes rise with the value of the big buck homes on the market and rents rise with house prices.

Oregon's affordable housing problem has less to do with land use costs and sys-

tems development charges that it has to do with the national trend of businesses targeting a limited upscale market in everything from housing to golf courses to gardening at the expense of people who make less money.

The emerging tourist and service economies are better than nothing. But they must be a transition to a further diversified economy within the next two decades. Too many Oregon communities are now living off income of older people whose checks come in the mail. New jobs at living wages must be created in Oregon outside the Portland area before the World War II generation dies off and their retirement checks stop. The generation that lived through the Great Depression and fought World War II is retiring as the wealthiest and most secure generation in American history. They have the luxury of living anywhere they want without worrying about a nearby job. The same percentage of the next generation will not have that luxury. The history that made the World War II generation's widespread wealth possible is not going to repeat itself. In many parts of Oregon, low wages are such an attraction to certain kinds of businesses they quietly oppose recruiting of any business likely to raise local wages.

Oregon's problem of affordable housing will solve itself in the most painful way if our present politicians and civic leaders persist in the hoary fiction that government is the problem and fails to make the effort to attract businesses that pay living wages. If the next generation of Oregonians cannot find local work that supports their families, they cannot buy the houses that will be for sale when the World War II generation and the Boomers die off. The Baby Boom was followed by the Baby Bust. Then there will be lots of affordable housing. One only has to look at the remote Oregon communities once dependent on the old growth timber industry and their new forests of "For Sale" signs to see the future if The Other Oregon does not protect its remaining agricultural base and diversify the rest of its economy.

Where is the most affordable town in America, according to the Homebuilders? Kokomo, Indiana. Any takers?

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Jeffrey Biegel

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- ◆ Performed the first on-line cybercast piano recital.
- ◆ Recorded the world premiere of Lalo Schifrin's *Concerto of the Americas*.
- ◆ Played the American premiere of the fully restored original manuscript of Gershwin's *Rhapsody in Blue* with the Boston Pops.

Biegel at home

Biegel lives in New York with his wife and two sons. He is a successful composer of serious choral works, writes pop songs for fun, and plays football with his son.

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

Through the Outdoors, Looking In

Self-esteem for young women through an outdoor adventure program that develops the soul



In so many American childhoods, the end of summer means a return to the classroom for an education. Even if a return to school holds excitement for some, with the promise of new friends and wider vistas of knowledge, a sadness is often associated with it as well. Free childhood summer days, with all their possibilities of play and exploration in the limitless world—these are some of life's most precious times. Who would not trade a history book for them, at times? Who has not gained an enormous amount of learning about self and the world through such outdoor play?

It isn't necessary that the two worlds of school and outdoor play be viewed as such a dichotomy, though. Some experiences involve their integration, reaching to combine the best elements of each, so that one enhances the other. Among the pioneering programs in that regard is SEEK (an acronym for Self-Esteem, Exploration and Knowledge), an outdoor adventure program for young women which is held in EarthTeach Forest Park in the mountains east of Ashland. SEEK is not in any way an attempt to replace current schooling, but to add to learning by approaching it from another angle—from the inside out, and from the outdoors in. "What matters most in our lives is caring about one another," says SEEK founder and facilitator Kim Marie Murphy. "And you can't care about another person until you learn to care about yourself. From that foundation of strong sense of self, we look at the world differently."

by Eric Alan

Through games and outdoor adventures which are consciously designed to bring forth issues of self-awareness, communication, respect and responsibility, and holistic understanding of relation to the earth and other people, the girls who go through SEEK are guided towards that sense of confidence and consciousness which can affect all aspects of their development—who they'll be, and what they'll choose to do as they transition from adolescence to adulthood. The games and adventures are not complex, but when they're infused with the proper sense of awareness, they can be profound even in the midst of silliness. It's remarkable how hiking, climbing a pole, or doing light-hearted team games can serve metaphorically to enlighten a young girl about the deeper issues of her own life.

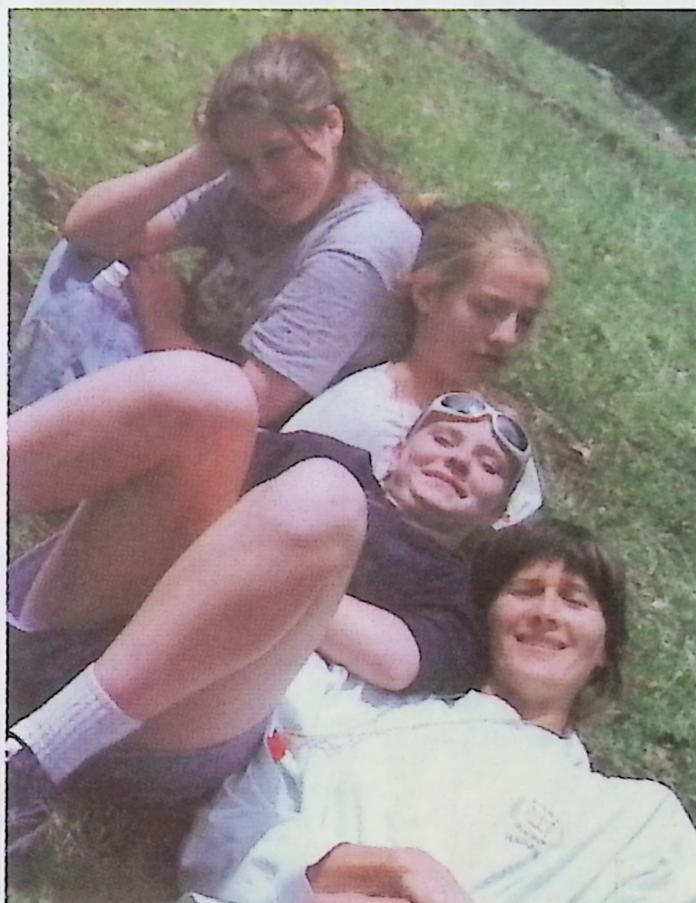
Not that this isn't true for young boys as well, of course; but SEEK is a program exclusively geared for girls age ten to twenty-one. The creation of a girls-only space is designed to create a safe haven, away from the social and sexual pressures that girls can often feel from boys at those ages; away, too, from situations in which true equality of opportunity may not yet exist. The choice to create a program which addresses such issues, at the age group it reaches out to, comes from a breadth of societal and personal experience. "Extensive research has revealed that the early adolescent years can often be a time of significant decline in girls' self-esteem and academic achievement," notes the SEEK mission statement. "All too often, issues that arise during these years are carried throughout women's lives." This can be true for girls regardless of their background, and SEEK designs programs to reach the whole range of backgrounds, from at-risk girls with serious troubles, to gifted children with unusual leadership qualities. As a former oceanographic research scientist who felt the pressures of being a talented woman in a largely male field, Kim Murphy experienced first-hand many of the pressures that modern girls are under; and her experience is in large part what led her to understand the need for such a program, and to take the audacious step to start it. That experience includes a deep love of nature, and an understanding how a connection to it can completely change a person's relation to self, others and the greater weave of life.

SEEK aims to address all three of those levels. "SEEK has three facets," she says. "One is relation within and with self, the second is interpersonal, and the other is a more holistic analogy with ecosystem concepts—that everything is interrelated, and that we're [only] as strong as the weakest member of our group. What

can we do to support the other members? How can we connect more deeply with one another?"

The programs which address these types of issues through adventures and games (i.e., fun) range from short weekend occasions to ongoing six-month programs. Generally, specific programs are designed for girls within a two to three-year age range. "We've found that if we spread it out too far, they're really just at different phases, with different interests and attention spans." There is, however, a mother-daughter day program which focuses on building trust, communication and understanding between mothers and daughters. (The next such program will be held Saturday, September 26 from 10 a.m. to 5 p.m.) Other recent programs have included a week-long outdoor adventure camp for ten and eleven-year-olds; a week of adventure for girls twelve to fourteen, focused on development of leadership qualities; and a two-day retreat of rock climbing and river rafting for girls twelve to sixteen, designed to develop self-confidence and a sense of accomplishment. Programs to encourage girls to enter non-traditional careers, with women scientists as mentors, have also been held. A straw-bale building workshop is likely soon; other fall and winter programs were not completely set at the time of this writing.

The games and adventures which form the heart of SEEK's programs are deceptively simple, but again, done with proper awareness, offer opportunities for much deeper exploration. Often the programs begin with light-hearted ice-breaking games such as the hula-hoop pass, in which the group holds hands and learns to pass the hoop without using those hands—silly and bound to produce laugh-



ABOVE: SEEK founder Kim Marie Murphy (lower right) with young adventurers.

PREVIOUS PAGE: Exploring EarthTeach Forest Park in the name of growth.

ter, but it's a team effort that soon brings larger issues to the surface, as the group tries to learn as one how to accomplish it in the best way. "Inevitably, when you do that, you move into communication issues," Murphy says. "A lot of times everybody's talking at once; and very seldom is it that one person will somehow be strong enough in a healthy leadership kind of way. It's usually talking over each other, with the most dominant personality's idea tried, and it doesn't necessarily work." Kim and her co-facilitator Kristy Ladd will first allow the girls this natural behavior, but then step in to guide. "After a certain point, we'll say, what about this isn't working? What role do you tend to play? Do you tend to be a person who tends to get really quiet in a group situation, because you just don't want to yell over anyone else?... Notice how you tend to be." And in those answers self-awareness develops, and strategies are introduced for relating in a healthier manner.

Another game which Murphy says has become "kind of a trademark" for SEEK is the human ladder (pictured on the front cover), a game designed to foster trust, in which pairs of girls hold dowels up while one girl walks across them. Since each two girls holding a dowel run around from the end to the beginning of the ladder after the center girl has walked them, the result is an endless ladder than can be walked in any direction, indefinitely. "It's an amazing activity, so simple in a way... but it's a really powerful experience of knowing that you can trust your teammates to hold you up." It's partially about facing fear; as are some of the elements of what are known as ropes courses, which she describes as "an obstacle course with a positive attitude." These are activities and events which involve systems of ropes and cables—all with extremely strong safety measures taken—such as an event called the pole, in which girls climb a 30-foot pole in a climbing harness, with the rest of the group holding the safety ropes—but with slack, so that the girl climbing has the excitement and fear of free-climbing, and of trust. "What's great about it is there's the fear on that emotional, physical level; but it metaphorically can be about whatever is up for you in that moment of your life." She gives the example of a girl from a troubled home doing it to face private family issues. The ropes courses that SEEK uses were designed in part by Project Adventure, a company which has specialized in the development of such games. They have drawn their other adventures from many sources, in an ever-evolving curriculum dependent upon needs and the results of previous SEEK experiences.

The parts of SEEK which focus on outdoor adventures of hiking, rafting, rock climbing, survival skills and so on reach to develop the girls' respect for nature, and their responsibility for it. The facilitators teach respect of the land as a central tenet, with the increased appreciation for nature as well as self being one of the strongest results of the program. In that regard, Kim says, "Probably the most profound result is ninety-some percent of our participants have said that they have grown to have a greater appreciation for the earth, for nature, and that they have a stronger inclination towards taking care of it." Other significant results are indicated in different ways: such as a group of thirteen and fourteen-year-olds who were at risk of dropping out of school; after a six-month SEEK program, none of them were at risk any longer. They showed marked growth in self-esteem, awareness of self, and communication skills.

With such results, it's not surprising that the program has grown, both in terms of its local interest and support, and the pos-

sibilities of similar programs started elsewhere. (Interest has come from outside the community, with discussions about starting similar programs in Portland and Hawaii.) The initial start-up money was provided by the Ralph L. Smith Foundation in Portland; the program is run under the auspices of the nonprofit Way Foundation, which oversees EarthTeach Forest Park. Other significant money has come from Southern Oregon Drug Awareness (SODA), and through other grants and donations from such groups as the

Junior League and the Soroptimists. This money helps, among other things, to assure that there can be scholarship opportunities for those girls whose families cannot afford the fees of the program. Besides facilitators Kim Murphy and Kristy Ladd, there are currently six people on the SEEK Board of Directors (and a seventh is being sought), and another half-dozen committed volunteers.

Murphy stresses, though, that if the program is to survive and grow, it will take more community investment. "It's really moving to a stage where we need to create support from within the community, rather than going for grant money as much as we have been." This includes support on both financial levels, and through volunteer help.

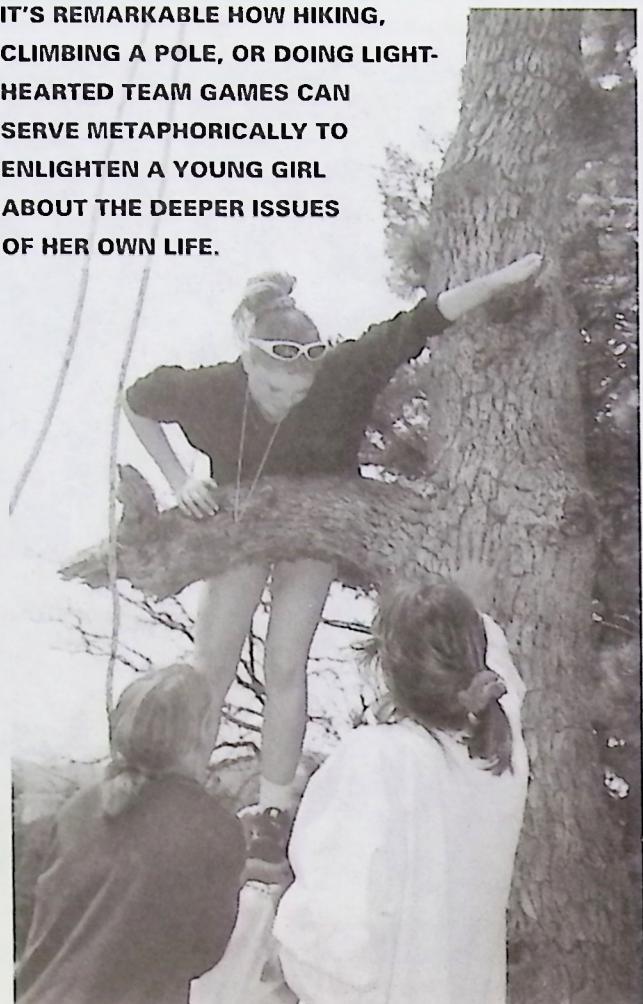
As for other future directions with the program, she sees further integration with education as a strong possibility. "I would love to see SEEK integrated as basic curriculum in schools somehow, just like sixth graders [in Ashland] all go through resident outdoor school." She would like to see similar programs for boys begun; and see participants have a chance to experience the program through many years of their development, on an ongoing

basis. Also, for the program to serve as a model for other communities, as it is beginning to do.

Kim speaks in amazement at the awareness with which the girls speak; at the amount of education and growth that results for facilitators as well as the girls, and at the overall results. "We're having a positive effect in girls' lives... We can hopefully create young women... help them move to a place where they can be more functional citizens, contribute in greater ways, to society at large." And have fun in the process.

To receive more information about SEEK, enroll, volunteer, or make a donation, contact Kim Marie Murphy at (541)488-8520, or kmurf@mind.net.

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Facing fears by climbing above them.

Talking Trash

by Robert Leo Heilman

*The Revolution was effected
before the war commenced.*

*The Revolution was in the hearts
and minds of the people . . .*

*This radical change in the
principles, opinion, and
sentiments of the people,
was the real*

American Revolution.

JOHN ADAMS

Letter to Hezekiah Niles

February 13, 1818

**IN A WAY,
THE LOGGER WHO
RECYCLES COULD
SERVE AS A
RURAL/URBAN
AND BLUE COLLAR/
PROFESSIONAL CLASS
LITMUS TEST FOR
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I was up at the dump awhile back—the same place that I've been hauling our household trash to for twenty-two years now—and I got to thinking about the changes our little Southern Oregon timber town has gone through over the years.

There used to be a hole in the ground there where we tossed everything we discarded—tires, paint, used motor oil, furniture, animal carcasses, garbage, plutonium. Every once in awhile someone would set it on fire and the heap would get smaller for awhile. Maybe twice a year the county sent a man with a bulldozer down to compact the mess and spread some dirt around.

Nowadays we have what's called a "transfer site" which sounds different but smells pretty much the same. We throw our stuff into a metal dumpster which gets picked up by a semi-truck and hauled downriver to the county's "sanitary landfill" where it gets dumped into a big hole in the ground and a man on a bulldozer works five days a week compacting the mess and spreading dirt around.

I guess that doesn't sound like much of an improvement but things really have changed. We can sort our trash now, recycling paper, tin, glass, plastic, appliances, motor oil, leaves and grass clippings. This saves us room at the big dump and makes a little money for the local charity that sells what we sort out.

While I was musing, instead of tossing, one of my neighbors pulled in. He was a logger, a timber faller in fact, judging by the chainsaws, oil and gas jugs, axes and road warning signs in the bed of his crew cab pick-up.

Our county calls itself "The Timber Capital of the Nation" (which isn't too far from the truth) so loggers are a common sight

in these parts. The bumpersticker on his truck read, "Help Ruin America—Join an Environmental Group" which is a pretty common one now, like the ones that say "Keep Oregon Green—Stop Clearcutting." Twenty-two years ago you never saw anything like that around here.

Well, the first thing he did is what just about everyone does nowadays. He pulled up by the recycling shed and dropped off his newspaper, glass, tin cans and plastic milk jugs in their appointed bins. It was all so commonplace that, if it hadn't been for that bumpersticker I never would have noticed.

My first reaction was delight. I'm not a big fan of bumperstickers and the sight of someone seemingly contradicting his own paper slogan left me with a smug satisfaction. It occurred to me that my neighbor, despite his evident politics, had been seduced by a cultural change. Two decades back, recycling was for hairy-legged granola women and subversive simple-lifers—now it's mainstream, something we all do because it's what we feel we ought to be doing.

The smugness lasted until it occurred to me that the "new" transfer site with its recycling bins was ten years old. Where the hell had I been all that time? How could I have not noticed that my

neighbors had accepted this once-radical change, endorsed it wholeheartedly as an act of common decency? Mores, the sociologists call this, the agreed-upon ways of doing things which set the tone for the entire community.

My job, as an artist, is to keep my eyes open and notice what's going on around me. Here was something both subtle and significant that had been going on all around me every week for ten years—520 or more trips to the dump and

CONTINUED ON PAGE 16

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NATURE NOTES

Frank Lang

Bioluminescence

A number of different plants and animals luminesce—that is, they glow in the dark. The glow is usually the result of complex chemical reactions involving oxygen, several different enzymes called luciferases, several different substrates called luciferins, and adenosine triphosphate or ATP as an energy source. The enzymes and the substrates vary, depending on the organism. The glow is in the visible part of the spectrum and produces very little heat. If you have ever seen the pale ghostly glow of rotting wood at night your first thought was probably of the devil, but the name of the substrate and its enzyme is from the Latin *lucifer* meaning "light bearing."

The best known luminescent organisms are fireflies. Not on fire and not flies, these beetles are common in the hot and sticky parts of the United States but rare or absent from the drier west. We say no heat in terms of temperature is generated by the glow, but in the case of fireflies, perhaps the heat of passion, as the twinkling glow is meant to attract a mate and that might lead to sex.

If you want to see bioluminescence and don't want to travel east, try the ocean or rotting wood. In the ocean or salt water embayments like Puget Sound, there are phytoplankton called dinoflagellates that exhibit bioluminescence when disturbed by the action of waves or the passing of a boat. My first experience with luciferin was on a warm dark windless evening on Budd Inlet near Olympia, Washington. I was just a child sitting in the stern of the boat my father was rowing when, as it got dark, the wake turned luminescent and whirlpools from the oar strokes marked our progress home. Years later, when I first came to Southern Oregon State College (now Southern Oregon University) to teach, I

needed live specimens of kelps for demonstration in my plant morphology class. It was in the fall and lowest tides were after dark. I walked out on the kelp beds just after sunset with lantern, boots and bucket, collecting as I went, with one eye on the kelp, the other on the sea. When I had what I needed I walked back across the kelp in darkness. For some reason I turned to see from whence I came; I could see with ease, for every footstep glowed with luminescent brightness.

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IF YOU WANT TO SEE
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the damp rotting wood, or its fruiting body, the mushroom, or both glow in the dark. Several of our local mushrooms, the Jack-O-Lantern and the Honey Mushroom, luminesce when alive and well. If too dry? No luminescence, no matter how dark it gets. At Boy Scout camp, late at night, we would peer out between the flaps of our tent to see the eerie glow of fungal mycelia in the damp wood of old downed rotting conifer logs. A spooky sight for kids of any age. ■

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

An Evening With

Andrei Codrescu



Andrei Codrescu is well known for his burlesque one-liners and deadpan jokes about American culture on NPR. You've probably listened to his trenchant comments about everything weird and ordinary on Jefferson Public Radio. He may even have tickled your funny bone and enlightened you about *All Things Considered* for years.

It's been about ten years since Codrescu last visited the state of Jefferson, so you may not have met this transplanted Transylvanian in person before. But you'll soon have a chance to do so. His whimsical Romanian-American idiosyncrasies will be spoken live (through his "bateaumouche moustache," that is) at the Craterian Ginger Rogers Theatre in Medford, on Friday Sept. 11 at 7:30p.m.

Like most, I first encountered Codrescu's linguistic magic through the airwaves. The first time I heard this self-proclaimed vegetarian read one of his NPR essays, he explained how he desperately tried to escape a Romanian dinner table filled with meat in over a dozen different colors and shapes. I was helping a friend roll a new layer of paint on an old bedroom wall when Codrescu's colorful tale filled the empty, white room until it smelled of dark, pre-capitalist sausage. We both stopped painting, sat down on the floor, listened and laughed. We listened and laughed for several long, flavorful minutes.

At the end of the story, we were delighted to learn that Codrescu managed to say good-bye to these friendly folks without compromising his culi-

DO YOU KNOW WHY WHALES BEACH THEMSELVES? IT'S DUE TO HEAVY CONCENTRATION OF AM RADIO IN CERTAIN AREAS. BEACHINGS ARE ESPECIALLY PRONE TO HAPPEN DURING COMMERCIALS.
CODRESCU INFORMS US.

BY
Roar "Ramesh" Bjornes

nary principles. When he left, his pockets and hands were full of cheese and bread given to him as gifts.

Afterwards, we had so much fun telling stories about our own experiences as vegetarian lambs among carnivorous lions that it was soon time to quit working.

Since that time, I have always been looking forward to hear Robert Siegel, Linda Wertheimer or Noah Adams introduce Codrescu's distinct voice on *All Things Considered*.

During the last ten years or so, I have learned many important things from this witty man with the Romanian accent. For example: Do you

know why whales beach themselves? It's due to heavy concentration of AM radio in certain areas. Beachings are especially prone to happen during commercials, Codrescu informs us. I've also learned from him that many people don't have a very good opinion of history. That's why, says Codrescu, desperate people ready to shoot somebody always say: "You're history."

But most of all, I have gained insights from this talented and funny writer about the modern, human condition, about the strange and profound workings of the human soul. As book reviewer Kay Boyle said: "With humor and grace, wisdom and

tenderness, Codrescu transforms the commonplace into the miraculous. His work is cause for celebration."

Codrescu is a wordsmith. Actually, according to the *LA Times*, he's a wordsmith "par excellence." He shapes syntax the way great artists mold iron, clay and writhing bodies. Just

CONTINUED ON PAGE 25

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ONLINE

Joe Loutzenhiser

Marconi Rolls Over

Since you're reading the *Jefferson Monthly*, it is likely that you listen to a fair amount of Jefferson Public Radio. If you're anything like me, you may often miss the daily National Public Radio news because you've got to get your morning moving. But if you have a computer and an Internet connection you can catch up on what you might have missed, as well as take advantage of other audio sources available on the Internet.

This "Internet radio" is possible through a technology known as streaming audio. Normally to listen to an audio file you would have to download it entirely to your machine, then load it in a media player. If the file is big (audio files often are), you may have to wait more than a few minutes to listen. With streaming audio once the download starts it immediately begins to play. This also allows for real-time broadcasts, such as from conventional radio stations, that have no fixed beginning or end. All that is necessary is certain software, a multimedia computer (soundcard and speakers), and knowing where to go on the Internet to listen. I would also recommend a modem that is 28.8Kbps or faster.

There are many types of streaming audio, but the two most common are RealNetworks's RealMedia (RAM) format and Microsoft's Windows Media format (ASX). Currently RealAudio enjoys more support and usage from the Internet community, but as always Microsoft is quickly catching up. Fortunately, you can download both companies' players for free.

If drive space permits, I would recommend installing both players (they're relatively small programs). First go to www.real.com/products/player/50player to get RealPlayer 5.0. RealNetworks is also offering the beta of their upcoming G2 player. Unless you have a spare computer to potentially trash, don't use it. Beta means bugs, and I have been bitten too many times to recommend anything but finished software. Once you've downloaded and in-

stalled RealPlayer 5.0, go to www.microsoft.com/windows/mediaplayer/download to get Microsoft's new Media Player. Note that with either product you can download and install in one step by choosing "Run this program from its current location," when prompted with "What would you like to do with this file?"

Now that your computer is properly configured you can proceed to sites that broadcast streaming audio.

To start I would recommend www.npr.org. There you can listen to *News on the Hour*, *Morning Edition*, and many other NPR programs. As with all streaming audio, choose the broadcast speed that most closely matches the speed of your Internet connection. NPR only offers 14.4 and 28.8 broadcasts, so if your connection is faster you're still limited to 28.8. The first thing you might notice is that, well, it doesn't sound as good as a radio. Currently the technology only allows for a moderate level of sound quality, although this will surely improve in the near future. Streaming audio can often sound as if being transmitted through water, and is sometimes subject to gaps and stops when the stream of data is broken by Internet congestion. Truthfully, a 14.4 broadcast can be difficult to listen to, but 28.8 is quite tolerable, and 33.6 or faster doesn't sound much different than a classic hand-held transistor radio. NPR does not transmit their programs in real-time, so you are free to listen anytime and you won't miss a thing.

An important point to remember is that public radio member stations, such as JPR, support NPR through the purchase of programming. If you regularly listen to NPR through the Internet you should consider contributing to JPR.

For computer news I listen to CNet radio at www.news.com/Radio. There are many Internet radio shows about computing, but I enjoy CNet's the most, perhaps because it is not excessively technical and the show is produced such that the hosts do

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not come across too geeky. It is updated three times daily and does well to keep up with breaking news. They also archive their programs, so you can go back and listen to news as far back as April 1996. It's amusing to listen to the litany of technology prognosticators and in retrospect recognize just how fallible they can be.

Once you've got the hang of playing streaming audio, you can dive into the immense www.broadcast.com to fully experience the Internet broadcasting phenomenon. A bit intimidating at first, Broadcast.com has both real-time and on-demand content covering most types of radio programming, from talk to music. Click around and the sheer breadth of the site ensures you're likely to find something of interest. Broadcast.com also allows you to listen to radio stations from all over the United States, as well as the BBC World Service. If you were disappointed when a local radio station allowed itself to be censored and stopped broadcasting The Mark & Brian Show, you can now listen in on Portland's KGON at www.broadcast.com/radio/classic_rock/KGON. While streaming audio is well suited to voice transmission, it is less apt at music where sound quality is essential. But there are situations where music through streaming audio is useful and enjoyable. Broadcast.com offers album previews, concerts by popular and up-and-coming artists, radio stations with less conventional playlists, and other content that would not be otherwise available locally. It's surely no substitute for FM radio, but it'll do when there are no alternatives.

As higher bandwidth Internet connections become available you will be able to listen to streaming audio with much higher quality sound, and Internet radio will become more practical. And to take advantage of new technology, be sure to check www.microsoft.com and www.real.com for updated players. MM

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

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TALKING TRASH

From p. II



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If you would like further information on making a bequest please contact us at (541) 552-6301.

I'd never caught on to a trend that took place right in front of my own nose.

I took comfort in the knowledge that I'm not alone in missing out on much of the true complexity of small town rural life. In a way, the logger who recycles could serve as a rural/urban and blue collar/professional class litmus test for prejudice. "Does a timber worker have Green Nature?" Whether you answer "yes" or "no" or "maybe" or "I don't know" says a great deal more about you and your role in our culture than it does about the situation itself.

My buddy, James Ross Kelly, poet, ex-logger and ex-environmental activist, likes to tell an anecdote about the time he was blowing down Interstate 5 along with the director of an environmental activist group. His passenger came suddenly unglued as they passed a log truck loaded with big old-growth #1 Peeler.

"You motherfucker!" the director shouted while flipping the driver the bird, "We're going to shut you down, you tree-killing sonovabitch!"

Maybe the truck had a bumpersticker that he found offensive or maybe it was just the sight of those fat logs that set the director off and turned some poor schmuck of a truckdriver into a scapegoat for all that was wrong and frustrating in the director's pitifully small world. Yet many log-truck drivers also "reduce, re-use and recycle" and the target of that upthrust finger may have been stacking his newsprint in a recycling bin for years. Maybe the director's contorted face and his one-finger salute confirmed the trucker's worst suspicions about environmentalists and their alleged "socialist agenda." In all likelihood, the driver never even noticed.

My neighbors find it unremarkable that mill workers, loggers and log-truck drivers recycle. To them, anyone who thinks that timber workers don't love the land is just another ignorant (and arrogant) outsider trying to tell them how to live without bothering to first learn about their lives.

Another friend, a tie-dyed-in-the-wool

middle-aged flower child, runs a health food store in a local small (population: 1,100) town. A half-dozen years ago, when spotted-owl fever was running about 109.7 degree-Fahrenheit, he was "encouraged" to place a dayglo-green placard in his store window reading: "This Business Supported by Timber \$\$\$\$."

"Screw the mill owners," he told the committee, "They've been shafting everyone around here for years—running the gyppos out, cheating on the log-scaling, cutting wages, killing the fish. Now they got their tits in a wringer and they want me to help get them loose?"

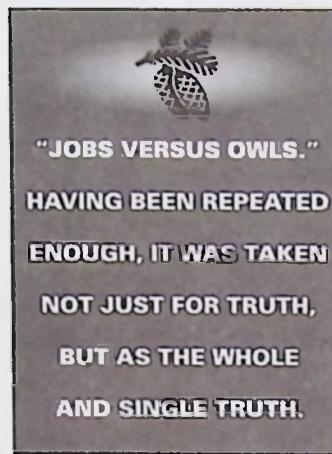
As the only business on Main Street that didn't display the placard, he found himself isolated and boycotted. During those days, two Earth First!ers from Santa Cruz showed up in his store. No doubt feeling more comfortable in the store than they'd been out on the sidewalks, they started loudly voicing their views on the old-growth question blaming it on "asshole redneck loggers" who'd been "duped by the timber-nazis."

"You guys don't know shit," my friend told them, "You're the only assholes around here. Quit bad-mouthing my neighbors and get the fuck out of my store."

And which side are you on? Are you for or against? What's it say there on the ass-end of your rig?

I gave up political activism, seven years ago—at least on being a member of any group with political aims—though I still participate as a sort of freelancer, attending meetings and rallies when a cause is important enough to me, and stepping into a voting booth at every opportunity. In part, my decision to drop out from that scene was simply due to a realization that I'm no good at it. My distrust of any group too large to sit together around a picnic table and of any ideology more specific than "for the general welfare" makes me a disruptive element in any organization.

Besides, I'm always haunted by the notion that I'm too ignorant to tell others how to live their lives, and always horrified at



the *chutzpah* of those who claim to know what's right for everyone. I've spent too many years questioning myself to accept the pronouncements of others without first turning Michel de Montaigne's humble motto, "What do I know?" inside out by asking, "What do you know?"

Polemics, manifestos, ideology and the degeneracy of political language seem hopelessly simple-minded, arrogant and deceptive to me. Worse yet, reading it bores me to tears—the only unforgivable sin on the part of any writer expecting to earn a paycheck and an audience. The best writing, the kind that achieves very high levels of artistic merit, doesn't seek to provide answers and to persuade—it raises questions, makes us doubt, hints that there's always more to any situation than we can possibly understand, challenges us to draw our own conclusions.

Politics, with its short-term, confrontational focus on winning and losing particular immediate battles, can't help but generate more trash-talk than sensible words. Though both mother nature and human nature (which is just an aspect of the former) are delightfully complex and therefore endlessly interesting, it's hard to build a mass political movement founded on complexity and moral ambiguity.

The truly important stuff just won't fit on a bumpersticker—at their best, even a book-length collection of essays or a novel can only sketch the barest outlines. Still, there is a role for art in resolving social, economic, environmental and political disputes.

We often talk of art in terms of "Culture" (with a capital "C") as if it were important for its own sake—*Ars gratia artis*. But the ultimate purpose of art is to enhance our chances of survival, to, in some way, change "life as we know it" for the better. It is culture, "little 'c'" culture, the things we do every day, which gives meaning and purpose to the arts—not the other way around.

Politics, too, is an aspect of culture. The political discourses of today are a result of the cultural changes of the past. It is only after people change their daily habits of thinking and ways of doing that the political debate on the consequences of those changes begins. Lately, I've begun to use the term "cultural activism" to describe what I and others do in our work as literary, visual and performing artists.

Back in 1989, just before I gave up on

CONTINUED ON PAGE 33

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TUNED IN *From p. 3*

the questionable broadcast deregulation efforts of the federal government); increasingly sterile radio repeaters are taking over.

Radio is a content business and that is more true in public radio than elsewhere. Content starts, and springs, from human inspiration. Centralization of programming tends to minimize the ventilating quality of the well-spring of human creativity that has characterized the best of radio since its inception. If radio as an industry embraces centralized, low-cost streams of national programming, it will become more cost-effective and less interesting (a path which commercial television also seems to be relentlessly pursuing).

While there is some pressure to following the structural lead of the commercial radio industry, that would ultimately stultify public radio. A singular NPR producing multiple national streams of programming would be a different, less interesting, less relevant, and less successful NPR.

That's why I don't think it will happen and why I have not argued against "bypass" as much as some of my public radio colleagues would probably expect me to. What will be will be—technically and socially. Our job in public radio is to adapt to, and capitalize upon, those changes while continuing to provide the unique perspective for which our nation relies upon us.

These are important principles and deserve debate. That's the real challenge of NPR's strategic planning effort. IM

Ronald Kramer is JPR's Executive Director.

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

Join us as we celebrate the birth of George Gershwin on September 26, 1898. We begin the celebration on *First Concert*, Thursday, Sept. 24 at 9:00am with the world premiere recording of the *Fantasy for Violin and Orchestra on Porgy and Bess* featuring violinist Joshua Bell. The celebration continues on *First Concert* the next day with *Rhapsody in Blue* played by Gershwin himself on a piano roll and the Piano Concerto in F as the featured work on *Siskiyou Music Hall*. The celebration culminates with *NPR World of Opera* as we present *Porgy and Bess* on Saturday, September 26th at 10:30am. The Michigan Opera Theatre Orchestra and Chorus, John DeMain, conductor perform from the brand new Detroit Opera House.

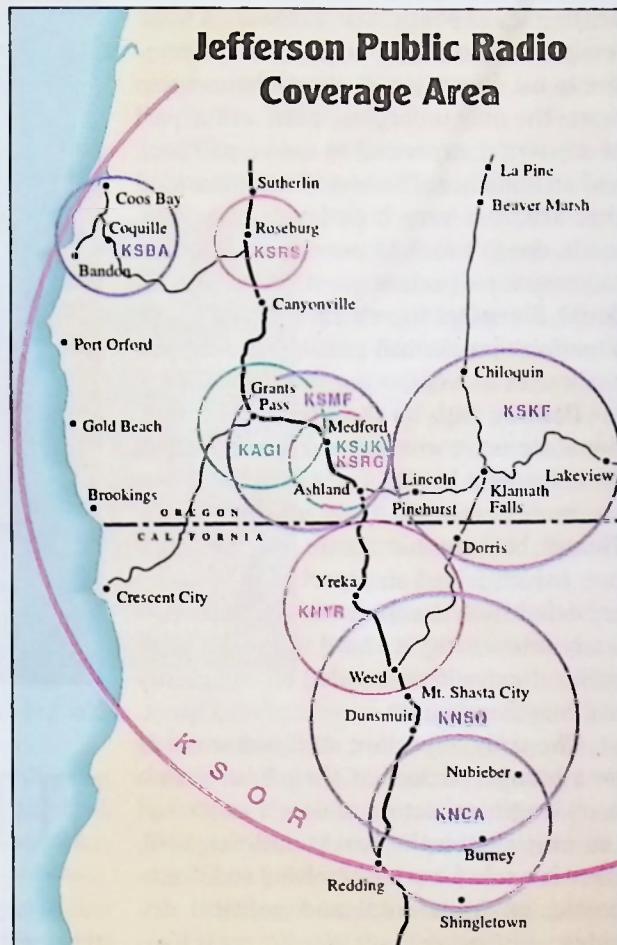
Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

The late composer-conductor Henry Mancini joins Mary McPartland in two-piano conversations on some of his best known songs: *The Pink Panther*, *Baby Elephant*, and *Dreamsville*. McPartland pays her respects with solos on *Moon River* and *Charade*. Broadcast on Sunday, Sept. 13 at 9:00am.

News & Information Service

KSJK / KAGI

Join Don Matthews on Saturdays at 9:00am for *The Jefferson Weekly*. The program is a retrospective of the weeks' events, letters and comments from listeners, plus a look ahead to some upcoming events.



Volunteer Profile: Teresa Maijala



The best thing about volunteering at Jefferson Public Radio is the opportunity to take the theoretical knowledge of broadcasting and apply it every day. So says Teresa Maijala, who got her training at KPFA in Berkeley, California before coming to JPR. "I've studied for a long time but working with news director Lucy Edwards really helped get me past the fear of being on the air." While volunteering in the newroom, Teresa is also a full-time student at Southern Oregon University, majoring in communications. The most interesting aspects of her schooling include digital video editing

and using the latest computer software like Adobe Photoshop and Premiere, as well as Macromedia Director and Deck II, which have revolutionized radio and television. The busy mother of three hopes to take her education and experience and apply it to producing documentaries and news features.

KSOR Dial Positions in Translator Communities

| | |
|----------------------|-----------------------|
| Bandon 91.7 | Klamath Falls 90.5 |
| Big Bend, CA 91.3 | Lakeview 89.5 |
| Brookings 91.1 | Langlois, Sixes 91.3 |
| Burney 90.9 | LaPine, Beaver |
| Camas Valley 88.7 | Marsh 89.1 |
| Canyonville 91.9 | Lincoln 88.7 |
| Cave Junction 89.5 | Mt. Shasta, McCloud, |
| Chiloquin 91.7 | Dunsmuir 91.3 |
| Coquille 88.1 | Merrill, Malin, |
| Coos Bay 89.1 | Tulelake 91.9 |
| Crescent City 91.7 | Port Orford 90.5 |
| Ft. Jones, Etna 91.1 | Parts of Port Orford, |
| Gasquet 89.1 | Coquille 91.9 |
| Gold Beach 91.5 | Redding 90.9 |
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| Happy Camp 91.9 | Sutherlin, Glide 89.3 |
| | Weed 89.5 |

CLASSICS & NEWS

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communities listed on previous page

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KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

| Monday through Friday | Saturday | Sunday |
|--|---|--|
| <p>5:00 Morning Edition 7:00 First Concert 12:00 News 12:06 Siskiyou Music Hall 4:00 All Things Considered</p> | <p>4:30 Jefferson Daily 5:00 All Things Considered 7:00 State Farm Music Hall</p> | <p>6:00 Weekend Edition 8:00 First Concert 10:30 NPR World of Opera 2:00 St. Louis Symphony 4:00 All Things Considered 5:00 Common Ground 5:30 On With the Show 7:00 State Farm Music Hall</p> |

Rhythm & News

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YREKA 89.3 FM

| Monday through Friday | Saturday | Sunday |
|--|--|---|
| <p>5:00 Morning Edition 9:00 Open Air 3:00 All Things Considered 5:30 Jefferson Daily 6:00 World Café 8:00 Echoes 10:00 Jazz (Mon-Thurs) Jazz Revisited (Fridays) 10:30 Vintage Jazz (Fridays)</p> | <p>6:00 Weekend Edition 10:00 Living on Earth N. CALIFORNIA STATIONS ONLY: 10:30 California Report</p> <p>11:00 Car Talk 12:00 West Coast Live 2:00 Afropop Worldwide 3:00 World Beat Show 5:00 All Things Considered 6:00 American Rhythm 8:00 Grateful Dead Hour 9:00 The Retro Lounge 10:00 Blues Show</p> | <p>6:00 Weekend Edition 9:00 Marian McPartland's Piano Jazz 10:00 Jazz Sunday 2:00 Le Show 3:00 Confessin' the Blues 4:00 New Dimensions 5:00 All Things Considered 6:00 Folk Show 9:00 Thistle & Shamrock 10:00 Music from the Hearts of Space 11:00 Possible Musics</p> |

News & Information

KSKJ AM 1230
TALENT

KAGI AM 930
GRANTS PASS

| Monday through Friday | Saturday | Sunday | |
|--|---|---|--|
| <p>5:00 BBC World Service 7:00 Diane Rehm Show 8:00 The Jefferson Exchange with Jeff Golden 10:00 Public Interest 11:00 Talk of the Nation 1:00 Monday: Talk of the Town Tuesday: Healing Arts Wednesday: Word for the Wise and Me & Mario Thursday: Latino USA Friday: Real Computing 1:30 Pacifica News 2:00 The World 3:00 Fresh Air with Terry Gross</p> | <p>4:00 The Connection 6:00 Fresh Air (repeat of 3pm broadcast) 7:00 As It Happens 8:00 The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast) 10:00 BBC World Service</p> | <p>6:00 BBC Newshour 7:00 Weekly Edition 8:00 Sound Money 9:00 Jefferson Weekly 10:00 Healing Arts 10:30 Talk of the Town 11:00 Zorba Paster on Your Health 12:00 Wait Wait...Don't Tell Me 1:00 West Coast Live 3:00 A Prairie Home Companion with Garrison Keillor 5:00 This American Life 6:00 New Dimensions 7:00 BBC World Service</p> | <p>6:00 BBC World Service 8:00 To the Best of Our Knowledge 11:00 Sound Money 12:00 A Prairie Home Companion with Garrison Keillor 2:00 This American Life 3:00 Second Opinion 3:30 Word for the Wise and Me & Mario 4:00 Commonwealth Club 5:00 Sunday Rounds 7:00 People's Pharmacy 8:00 The Parent's Journal 9:00 Tech Nation 10:00 BBC World Service</p> |

Program Producer Directory

NATIONAL PUBLIC RADIO
 635 MASSACHUSETTS AVENUE NW
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 1-888-NPR NEWS (tapes & transcripts)

ALL THINGS CONSIDERED: atc@npr.org
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DIANE REHM SHOW · drehm@wamu.edu.com
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 Call-in line: 1-800-433-8850
LIVING ON EARTH
 Listener line: 1-800-218-9988 · loc@npr.org
MARIAN MCPARTLAND'S PIANO JAZZ
MORNING EDITION
 Listener line: (202) 842-5044
SELECTED SHORTS
TALK OF THE NATION
THISTLE & SHAMROCK
WAIT WAIT . . . DON'T TELL ME
WEEKEND EDITION
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MONDAY-FRIDAY

5:00-6:50 am Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards

6:50-7:00 am JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Kelly Minnis.

7:00am-Noon First Concert

Classical music, with hosts Don Matthews, John Baxter, and Julie Amacher. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:05pm NPR News

12:05-4:00pm Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm All Things Considered

The latest international and national news from NPR.

7:00-2:00am State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm NPR World of Opera

2:00-4:00pm St. Louis Symphony

4:00-5:00pm All Things Considered

The latest international and national news from NPR.

5:00-5:30pm Common Ground

5:30-7:00pm On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00-3:00pm Indianapolis On The Air

3:00-4:00pm CarTalk

Click and Clack come to the Classics!

4:00-5:00pm All Things Considered

The latest news from NPR.

5:00pm-6:00pm To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-7:00pm Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates September birthday

First Concert

- Sep 1 T Humperdinck*: *The Royal Children*
- Sep 2 W Mosonyi*: 12 Genres for piano
- Sep 3 T Beach*: Suite for 2 pianos on Irish Melodies
- Sep 4 F Milhaud*: *The Bull on the Roof*
- Sep 7 M Bartok: Piano Concerto # 2
- Sep 8 T Dvorak*: Serenade for Winds
- Sep 9 W Bach: Italian Concerto in F, BWV 971
- Sep 10 T Clara Schumann*: Piano Concerto in a minor
- Sep 11 F Boyce*: Symphony #8 in d minor
- Sep 14 M M. Haydn*: Flute Concerto in D
- Sep 15 T Respighi: Piano Concerto in a minor
- Sep 16 W Franck: Symphonic Variations
- Sep 17 T Griffes*: *Roman Sketches*
- Sep 18 F Bach: Violin Partita in E, BWV 1006
- Sep 21 M Holst*: Ballet Music from *The Perfect Fool*
- Sep 22 T Beethoven: String Quartet in F, op. 135
- Sep 23 W Shostakovich*: *The Bolt*
- Sep 24 T Gershwin: Fantasy for violin and orchestra on *Porgy and Bess*
- Sep 25 F Gershwin*: *Rhapsody in Blue* piano roll with Gershwin playing
- Sep 28 M Rameau*: 2nd Concert in A
- Sep 29 T Rachmaninoff: Suite #2 for 2 pianos
- Sep 30 W Stanford*: Concerto for Clarinet

Siskiyou Music Hall

- Sep 1 T Schumann: Violin Concerto in D minor
- Sep 2 W Chausson: Piano Trio in G minor Op. 3
- Sep 3 T Locatelli*: Concerto Op. 7 *'Il piano d'Arianna'*
- Sep 4 F Bruckner*: Symphony No. 5 in B flat
- Sep 7 M Copland: *The Red Pony*
- Sep 8 T Dvorak*: Piano Trio in B flat
- Sep 9 W Chopin: Piano Concerto No. 2 in F minor Op. 21
- Sep 10 T Haydn: Symphony No. 104 *'London/Salomon'*
- Sep 11 F Mendelssohn: Octet in E flat Op. 20
- Sep 14 M Brahms: *Handel Variations*
- Sep 15 T Zemlinsky: Symphony No. 2 in B flat
- Sep 16 W Dohnanyi: Symphony No. 1 in B flat
- Sep 17 T Rachmaninov: Symphony No. 3 in A minor
- Sep 18 F Franck: Sonata for Violin and Piano in A major
- Sep 21 M Holst*: *A Moorside Suite*
- Sep 22 T Mozart: *Gran Partita*
- Sep 23 W Dussek: Grand Sonata in E flat
- Sep 24 T Shostakovich*: Chamber Symphony
- Sep 25 F Gershwin*: Piano Concerto in F
- Sep 28 M Schubert: Piano Trio No. 2 in E flat
- Sep 29 T Hotteterre*: Suite in G for Two Flutes
- Sep 30 W Grieg: Sonata for Cello and Piano in A minor

HIGHLIGHTS**NPR World of Opera**

Sep 5 *Die Walkure*, by Wagner
 Elizabeth Connell, John Wegener, Alessandra Marc, Edward Cook, Bernadette Cullen, Sergei Koptchak. Sydney Symphony Orchestra, Edo de Waart, conductor. NOTE: This opera will begin at the special time of 10:00am.

Sep 12 *The Elixir of Love* by Donizetti
 Laura Claycomb, Raul Giminez, Frank Ferrari, Bruno de Simone, Claire Larcher. Lausanne Opera Chorus and Orchestra, Jonathan Darlington, conductor.

Sep 19 *Die Aegyptische Helena (The Egyptian Helen)* by Richard Strauss
 Deborah Voigt, Paul Frey, Helen Field, Peter Coleman-Wright, Glenn Siebert. American Symphony Orchestra, New York Choral Artists, Leon Botstein, conductor

Sep 26 *Porgy and Bess* by Gershwin
 Gordon Hawkins, Marquita Lister, Peobo Bryson, Jeffrey LaVar, Richard Hobson, Roberta Gumbel, Angela Simpson. Michigan Opera Theatre Orchestra and Chorus, John DeMain, conductor

St. Louis Symphony

Sep 5 Schubert: Symphony No. 8 ("Unfinished"); Korngold: Violin Concerto in D Major; Brahms: Symphony No. 2. Joshua Bell, violin; Hans Vonk, conductor.

Sep 12 Schumann: Cello Concerto in A Minor; Bruckner: Symphony No. 7. Heinrich Schiff, 'cello; Hans Vonk, conductor.



Chef Maddalena Serra of Café Maddalena in Dunsmuir is a new addition to Tuesday's *Jefferson Daily*. "Maddalena's Kitchen" features stories and a quick recipe each week.

Sep 19 Mozart: Symphony No. 40; Mendelssohn: Concerto for Two Pianos and Orchestra; Janacek: *Taras Bulba*; Ravel: *Bolero*. Katia and Marielle Labeque, pianos; Libor Pesek, conductor.

Sep 26 Zwilich: Symphony No. 1; Berlioz: *Les nuits d'ete*; Stravinsky: *The Firebird*. Theodora Hanslowe, mezzo-soprano; Hans Vonk, conductor.

Saint Paul Sunday

Sep 6 Rieko Aizawa, piano
 Mozart: Sonata in a minor, K. 310; Schumann: *Carnival*, Opus 9.

Sep 13, 20, 27, 1998 Three programs with the Emerson String Quartet performing the quartet repertoire of Beethoven. A special website will complement these broadcasts at sunday.mpr.org.

Sep 13 The Emerson String Quartet: from Beethoven's Early Quartets
 Beethoven: Quartet in F major, Opus 18, No. 1; Beethoven: Quartet in A major, Opus 18, No. 5 Menuetto; Beethoven: Quartet in B flat major, Opus 18, No. 6: *La Malinconia*: Adagio – Allegretto quasi Allegro

Sep 20 The Emerson String Quartet: from Beethoven's Middle Quartets
 Beethoven: Quartet in C major, Opus 59 (Razumovsky), No. 3; Menuetto grazioso - attaca; Allegro molto; Beethoven: Quartet in E flat major (Harp); Adagio ma non troppo; Beethoven: Quartet in f minor, Opus 95 (Serioso)

Sep 27 The Emerson String Quartet: from Beethoven's Late Quartets
 Beethoven: Quartet in E flat major, Opus 127; Maestoso – Allegro; Beethoven: Quartet in a minor, Opus 132; Assai sostenuto – Allegro; Beethoven: Quartet in B flat major, Opus 130; Presto; *Grosse Fuge* (catalogued separately as Opus 133); Beethoven: Quartet in F major, Opus 135; Lento assai, cantante e tranquillo.

Selected Shorts

Sep 6 "No Place for You, My Love" by Eudora Welty, read by Andrea Marcovicci.

Sep 13 "Cape Cod Evening" by Anne Beattie, read by Mary Beth Hurt; "Sun in an Empty Room" by John Hollander, read by Isaia Sheffer; "Dusk" by James Salter, read by John Shea; From Moss-light to Hopper with Love" by Tess Gallagher, read by Mary Beth Hurt; "Hitchhiker" by Galway Kinnell, read by John Shea; "Killing Time" by Stuart Dybek, read by Phillip Casnoff.

Sep 20 "What Would it Take to Cut Off a Man's Hand" by David Black, read by James Naughton; "Spilled Salt" by Barbara Neely, read by Juanita Fleming.

Sep 27 "What I Have Been Doing Lately" by Jamaica Kincaid, read by Erica Gimpel; "Mommy and Doris" by Mary Grimm, read by Joanna Gleason; "Agouti" by Brenda Williams, read by Laurine Towler.



URL Directory

American Red Cross / Rogue Valley Chapter

<http://www.jeffnet.org/redcross>

BandWorld Magazine

<http://www.jeffnet.org/bandworld>

Best Foot Forward

<http://www.jeffnet.org/bestfoot>

Blue Feather Products

<http://www.blue-feather.com>

Chateaulin

<http://www.chateaulin.com>

City of Medford

<http://www.ci.medford.or.us>

Computer Assistance

<http://www.jeffnet.org/computerassistance/compasst>

ESPI

<http://www.jeffnet.org/espi>

Jefferson Public Radio

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JEFFNET

<http://www.jeffnet.org>

The Oregon Cabaret Theatre

<http://www.oregoncabaret.com>

Rogue Valley Symphony

<http://www.rvssymphony>

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MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadier's Oregon Outlook at 6:55. Hosted by Kelly Minnis.

9:00am-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and As It Was at 10:30am.

3:00-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-10:30pm

Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-2:00am

Monday-Thursday: Jazz

10:30pm-2:00am

Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde – a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00-2:00am

The Blues Show

Tom Pain with the best in blues.

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

TUNE IN



Sundays 10am on Rhythm & News

9:00am

Marlan McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Oyung brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

AfroPop Worldwide

Sep 5 JOURNEY TO CAPE VERDE

We'll visit internationally renowned Cesaria Evora relaxing at home in Sao Vicente and do some island hopping to meet other artists.

Sep 12 JAZZ MEETS AFRICA

Features collaborations between American jazz artists and African artists. We'll hear the results of this fertile field and talk with the artists.

Sep 19 EXITOS MUNDIALES '98

Our annual round-up of hits from the Spanish-speaking world. We'll check out what's melting the airwaves in Santo Domingo, San Juan, Havana, Cartagena, New York and Miami.

Sep 26 LIVE LATIN EXTRAVAGANZA

Showcases stellar moments from the best of Afropop Worldwide's live concert recordings.

Marlan McPartland's Piano Jazz

Sep 6 Singer/songwriter Nnenna Freelon

Sep 13 Henry Mancini

Sep 20 Composer, arranger, pianist Randy Weston

Sep 27 Pianist/singer Max Morath

New Dimensions

Sep 5 Saving our World, Saving Ourselves with Thomas Berry

Sep 12 Chaos Made Simple with Myron Kellner-Rogers

Sep 19 Finding Your Life Assignment with Iyanla Vanzant

Sep 26 The Expectant Universe with James Redfield

Confessin' the Blues

Sep 6 People's Names

Sep 13 From the "T" Stacks

Sep 20 Hammie Nixon on Harmonica

Sep 27 From the "U" Stacks

Thistle and Shamrock

Sep 6 A Moveable Feast - Live concert excerpts from venues throughout the British Isles and beyond.

Sep 13 Lift Every Voice - The power and presence of the human voice takes center stage with The Voice Squad, The Black Family and the late Ewan MacColl.

Sep 20 Anuna - An hour of ancient and medieval Celtic music.

Sep 27 Celtic Compilations - Our latest overview of currently available general compilations and theme collections.



On September 18, *All Things Considered* will present "The Sunshine Hotel: Last of the Bowery Flops." At left, longtime resident Carl Albeeno plays solitaire in his tiny room on New York's famed Skid Row.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

THAT EGGPLANT THING

(serves 4)

1 Large Eggplant, cut lengthwise into 1/2-inch thick slices

Tamari-Balsamic marinade (below)

2 Medium Red peppers, cut into 1/2-inch cubes

1/4 Lb. Feta cheese, cut into small cubes

1/2 Cup Black olives, pitted

2 Tbsp. Fresh oregano, chopped

Sea salt

Freshly ground black pepper

4 Small pita breads

4 tsp. Balsamic vinegar

Tamari-Balsamic marinade

1 Tbsp. Balsamic vinegar

1 tsp. Tamari sauce

2 Cloves Garlic

1/4 Freshly ground

Black pepper

2 Tbsp. Olive oil

Preheat grill or broiler.

To prepare marinade: In small bowl, whisk together all marinade ingredients except olive oil; then, stir in olive oil until blended.

Now, brush the eggplant "steaks" with marinade and grill for 2 minutes on each side, until tender but not too soft. Put red peppers, feta, olives and oregano in a small bowl. Season to taste with salt and pepper. Add the leftover marinade and stir to combine. Toast or grill pita bread and cut into wedges.

Place an eggplant steak on four warmed dinner plates. Put two spoonfuls of pepper, olive and feta mixture on top. Garnish with fresh oregano and pita wedges.

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e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

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- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
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- Editorial ideas for the *Jefferson Monthly*

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- Questions about fundraising volunteer opportunities

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General inquiries about JPR:

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- Information about our various stations and services
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00 PM - 1:30 PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

THURSDAY

Latino USA

A weekly journal of Latino news and culture (in English).

FRIDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events,

people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

Jefferson Weekly

Don Matthews hosts a one hour compilation of feature stories & commentaries from JPR's premiere news magazine, *The Jefferson Daily*.

10:00am-10:30am

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm

Walt Walt... Don't Tell Me

This weekly news quiz program hosted by Dan Coffey leads

guests through a fun, intelligent, and informative look at the week's events. Brought to listeners by a team including Doug Berman, the Peabody Award-winning producer of *Car Talk*.

1:00pm-3:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-5:00pm
A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm
This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

6:00pm-7:00pm
New Dimensions

7:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-8:00am
BBC World Service

8:00-11:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

11:00am-12:00pm
Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm

A Prairie Home Companion with Garrison Keillor

2:00pm-3:00pm
This American Life

3:00pm-3:30pm
Second Opinion

3:30pm-4:00pm

Word for the Wise and Me & Mario

4:00pm-5:00pm

Commonwealth Club

A non-partisan business and economic forum for business professionals to gather and share knowledge about issues facing businesses.

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm
People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-10:00pm

Tech Nation

10:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

SPOTLIGHT From p. 13

take a look at these essay titles from the book *Zombification*, and you'll understand why his command of language is considered not just good but (for lack of a better expression) extraordinaire: "Culture Vultures and Casserole Widows," "Seven Embryos for Seven Lawyers," "Marxist Dialectics Replaced by Republican Dyslexics," and the "Grinning Skull of Zhirinovsky." His book titles are no less brimming with piercing, surrealistic imagination: *The Dog with the Chip in His Neck*, *Road Scholar*, *Raised by Puppets Only to Be Killed by Research*, and *The Muse is Always Half-Dressed in New Orleans*.

In the NPR essay, "Freedom is Home Cooking," Codrescu informs us that he "was born in 1946, the year communism came to Romania on the turrets of Russian tanks." In 1966, after twenty years "under two consecutive hard-line Stalinist regimes," he and his family were forced to leave their homeland's old peasant villages behind, which the communist "insanity almost wiped off the face of the earth." Finally in America, his mother substituted her old friends with nice furniture with plastic covers, while he became high on freedom, hippies and Rock & Roll, '60s style.

Although a famous writer and full-fledged American by now, Codrescu, like most of us exiles, still lives a dual existence, part modern American, part nostalgic European. Indeed, his writings tell us that he's been a wide-eyed immigrant ever since he came off the plane from Eastern Europe and walked in a pair of new jeans among the skyscrapers of New York City. And it is this twilight consciousness of the old and the new, between immigrant optimism and dissident skepticism, that has given fuel to the creative flame burning so strong in his ever-wondering heart. Consequently, we, his listeners and readers, have been treated so often with his inimitable wit and enlightenment. Mucho gracias, Mr. Codrescu.

No wonder then that his favorite poet is not Octavio Paz but All-American Walt Whitman. In the true spirit of his flamboyant, freedom-loving mentor—the so-called father of American poetry—Codrescu captured the American wanderlust in the award-winning movie and book, *Road Scholar*. The *Village Voice* called this adventure a "funny, exceptionally moving

search for Whitman's America."

In *Road Scholar*, Codrescu takes us on a coast-to-coast American road trip and gives us an insightful and light-hearted look at the American spiritual and cultural landscape. As a witty, modern day DeTocqueville, he travels the country in a large, red convertible, visiting, among many other places, a Polish sausage factory, a drive-by wedding chapel and a casino in Las Vegas, New Age healers in Santa Fe, and the crooked but poetic hills of San Francisco. For Codrescu fans, it's an absolute must-see.

Over the years, Codrescu has become well known as a serious satirist working in many mediums: NPR journalist and commentator, documentary filmmaker, poet, and best-selling novelist. He also finds time to be an English professor and the founder/editor of the literary journal *Exquisite Corpse*. He has written almost 30 books, including such masterpieces as *Zombification* (essays), *The Blood Countess* (novel), and *The Hole in the Flag* (memoir).

New York Times book reviewer Francis X. Clines said of Codrescu, "He is one of our most prodigiously talented and magical writers." And, don't forget, you can see him at the Craterian Ginger Rogers Theater on September 11, at 7:30p.m.

Tickets: \$15. Reserved seating. To order, call the Craterian Ginger Rogers Theater at (541)779-3000. Tickets are also available at Bloomsbury Books and Iris Blossom in Ashland. A portion of the proceeds will benefit Jefferson Public Radio.

IM

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Bruce Moats

SOU Environmental Studies Programs

Being based in a region rich with a variety of natural resources, it would come as no surprise to most that there is a steadily growing interest in formal environmental studies. Southern Oregon University has responded to this interest in several ways over the years. A decade ago, a Master's in "Outdoor Education" was offered. It sought to train students to be leaders in outdoor education by providing a broad background in the sciences and social sciences so that they would have an understanding of the interrelationships between the ecological and economic aspects of conservation. In the early '90s, this program evolved into the Master's in Environmental Education, again focused on the educator with excellent grounding in the same disciplines and trained to serve as teachers of various types, whether in the K-12 world, or as park/forest rangers or in a natural history museum setting.

Beginning in the '93-'94 academic year, Southern Oregon State College (as it was named then) began offering a BS in Environmental Studies. This program responded to a demand among natural resource interests and agencies for people who would be able to work cooperatively with other scientists on complex, inter-disciplinary projects. As structured at SOU, the program includes four option areas and encourages students who select Biology, Chemistry, Geography or Geology to experience an interdisciplinary learning environment.

The Environmental Studies Degree Program—currently serving 75–80 students—provides a strong inter-disciplinary education in a variety of scientific areas and also provides excellent opportunities to apply

those principles to issues within a social, political and economic framework in our society. As currently structured, the degree program includes courses designed to provide:

- the basic principles of science and scientific investigation

66

- an understanding of the various scientific disciplines involved in the environment
- experience in the practical application of scientific principles to environmental problems
- knowledge of and practical experience in the social, political and economic principles involved in addressing environmental issues in our society
- experience in working

THE ENVIRONMENTAL STUDIES
DEGREE PROGRAM PROVIDES
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FRAMEWORK IN OUR SOCIETY.

with other science and social disciplines as a team member on increasingly complex projects

- a culminating "capstone" project demonstrating the skills needed to be successful in solving environmental problems.

A quote from a local land management agency representative illustrates the philosophy of the Environmental Studies Degree:

"We use a team approach in natural resource management. Our scientists rarely work independently from other science or social science disciplines. We look for employees who are comfortable with the concepts from a variety of disciplines and can work together on complex resource related projects."

The capstone project aspect, for which senior standing is required, is a hallmark of many SOU programs in that it provides the student a hands-on experience in applying the knowledge gained in formal instruction while completing that course of instruction. For the Environmental Studies

program, a wide variety of projects are available including: fish inventory and assessment with the State Fish and Wildlife agency; a forestry practicum using the Geographic Information System technology with the US Forest Service in the Applegate area; ground water data analyses, or a survey of poplar trees on county lands, or rural drainage water quality studies with Jackson County; urban growth impacts on agriculture and a comprehensive assessment of Wagner Creek with the Rogue Valley Council of Governments; water resources studies with the Medford Water Commission; wetlands treatment investigations with the City of Ashland; water temperature data modeling with DEQ; and watershed analyses field work with the Bureau of Land Management.

As interest in the environmental arena continues to grow, the School of Sciences plans to introduce another graduate level program by the summer of 1999 which will offer a Master's in Environmental Sciences. A program designed for the working professional, and much like the plans for the new-in-Fall '98 Master's in Management programs developed through the collaborative efforts of the schools of Business, Social Science, and Arts and Letters, the course work will be more "customer friendly" by being offered primarily during evenings and concentrated weekend sessions in order to minimize the normal daytime course offering requirements which many working people find difficult to integrate into their already busy lives.

The author is indebted to Dr. Joseph Graf, Dean of the School of Sciences, and to Eric Dittmer, coordinator of the Environmental Studies Degree Program, both of SOU, for the information contained in this article. For further information on any of the programs highlighted, contact Dr. Graf at 541/552-6474 (via e-mail: Graf@sou.edu) or Eric Dittmer at 541/552-6496 (via e-mail: Dittmer@sou.edu). IM

Bruce Moats serves as the Director of Physical Plant at SOU and is the institution's representative to the Ashland Conservation Commission.

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival in Ashland presents 11 plays in repertory in three theaters through November 1. The season in the Angus Bowmer Theatre includes *A Midsummer Night's Dream* by Wm. Shakespeare (through 11/1), *The School for Scandal* by Richard Brinsley Sheridan (through 10/31), *Uncle Vanya* by Anton Chekhov (through 10/31), *A Touch of the Poet* by Eugene O'Neill (through 11/1). The outdoor Elizabethan Stage opened in June with plays by Wm. Shakespeare including *Henry IV* (through 10/11), *The Comedy of Errors* (through 10/10), and *Cymbeline* (through 10/9). Performances in the Black Swan include Wm. Shakespeare's *Measure for Measure* (through 11/1) and Sandra Deer's *Sailing to Byzantium* (through 11/1). OSF also presents backstage tours, an exhibit center, play readings, lectures, concerts and talks. Call for brochure and tickets.(541)482-4331

◆ Oregon Cabaret Theatre presents *Chaps*, September 18 through November 9 at 8pm. Performances Thursday-Monday; also Sunday Brunch matinee at 1pm (except September 20). This original show by Ashland's Malcolm Hillgartner and Jahnna Beecham features the classic songs of the singing cowboys of the '30s and '40s, great comedy sketches of the Golden Age of Radio, tight harmonies and snappy arrangements. Call for reservations and ticket information.(541)488-2902

◆ Barnstormers Little Theatre Group continues its 46th season with Andrew Bergman's *Social Security*. Directed by Bob Bickston, this comedy about family involvement plays September 11 through 27 at 8pm and Sunday matinees at 2:30pm. Located at 112 NE Evelyn in Grants Pass; call for more information and ticket orders.(541)479-3557

Music

◆ Britt Festivals, celebrating its 36th season of music under the stars, closes with the following summer presentations: Thurs., Sept. 3/Electric Shadows of Bali; Fri., Sept. 4/Squirrel Nut Zippers/Special Guest TBA; Sat., Sept. 5/Sweet Honey in the Rock; Sun., Sept. 6/Bruce Cockburn/Jane Siberry. For ticket information, membership, special events and discount packages call.(541)773-6077, 1-800-882-7488

◆ The 1998 Westminster Music Festival will take place on Sunday, September 13, 20 and October 11 at 3pm at the Westminster Presbyterian Church, 2000 Oakwood Drive, Medford.



Eda Jameson

Artists will include Sue Hamilton, Soprano; Todd Bloomquist, Tenor; Eda Jameson, Pianist; and Michael Tenkoff, Violinist. Music by Mendelssohn will be featured. There is no admission charge, and donations will be gratefully accepted.(541)773-8274

◆ Craterian Performances presents the long-awaited reunion tour of legendary jazz keyboardist Herbie Hancock's band, The Headhunters, on Friday, September 18 at 8pm at the Craterian Ginger Rogers Theater in Medford. For ticket information call 541-779-3000.



The work of Denise Kester will be exhibited this month at the Hanson Howard Gallery in Ashland.

Exhibits

◆ *The Whole Cloth* is a summer celebration of fiber arts at many sites in Ashland, Medford, Jacksonville and Grants Pass through September. It includes national, regional and local exhibitions, classes, workshops and programs. For a brochure and information call.(541)734-3982 or 1-800-982-1487

◆ Hanson Howard Gallery presents a First Friday Reception for Denise Kester on September 4 from 5-7pm. Creating images inspired by her dreams helps Kester explore her personal mythology. Exhibit continues through September 30. Hours are 10:30-5:30 Tuesday-Saturday, 11-2 Sunday, and by appointment. Located at 82 N. Main Street, Ashland. (541)488-2562

◆ Schneider Museum of Art on the campus of Southern Oregon University presents two exhibits, *Living the Tradition: Contemporary Hispanic Crafts and Art in the Americas*. The exhibits open on Thursday, September 24 with a reception from 7-9pm, and continue through

Send announcements of arts-related events to: ArtsScene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

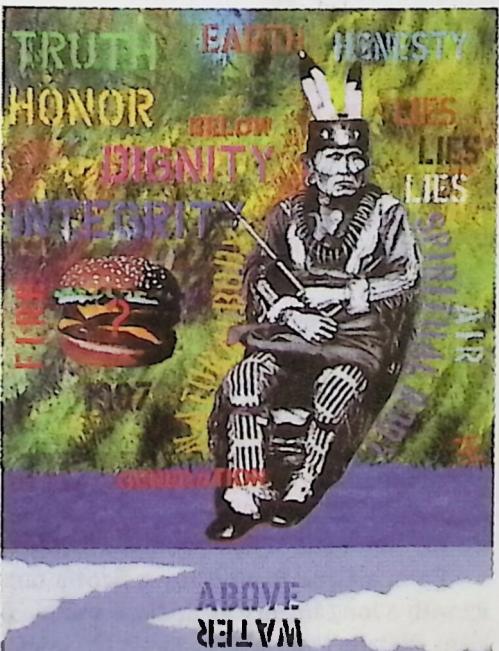
September 15 is the deadline for the November issue.

For more information about arts events, listen to JPR's Calendar of the Arts

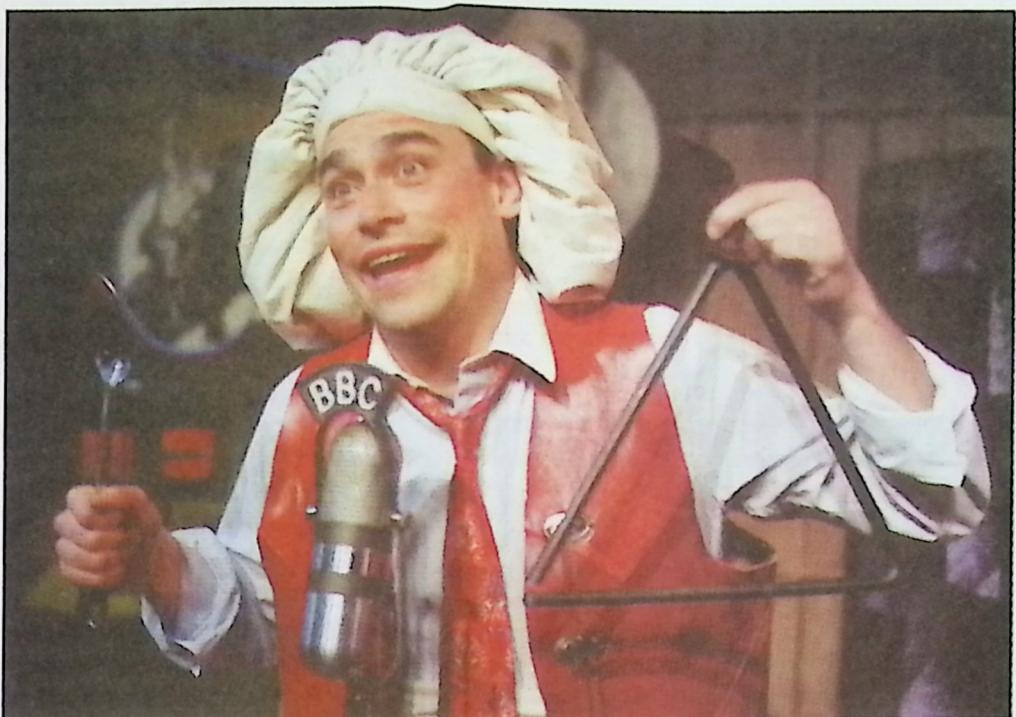
December 12. The Taylor Museum of the Colorado Springs Fine Arts Center has acquired contemporary Hispanic crafts from northern New Mexico and So. Colorado, to complement its world-renowned collection of 18th and 19th century Spanish Colonial arts. The works include *santos* (Catholic folk religious images), weaving, colcha embroidery, straw applique, tin-work, silver, and furniture. Also included is a section on the Virgin of Guadalupe. (541)552-6245

◆ The Living Gallery presents *Pureheart—Song of Nature*, new paintings in acrylic by Nicholas Kirsten-Honshin, as well as new meditational images in high-fired clay, and jewelry in silver and stones, September 4 through 30. A First Friday Reception with the artist will be held on September 4 from 5-8pm. On September 5 at noon, a poetry reading by the artist will be presented. Seating is limited. Gallery is open daily at 20 S. First Street, Ashland. (541)482-9795

◆ *Reflections of Nature*, the art photography of Virginia Miller will be featured throughout September at the Valley Art Gallery. Having spent five years as a registered nurse with the Navajos and Hopis in the Southwest, Ms. Miller's work reflects a deep appreciation of Native American culture and nature, as well as a spiritual understanding. Her scenes of Oregon, the Pacific Coast and the Southwest exemplify her ability to capture the play of light and nature, often in reflected images. The artist's award-winning photos also feature gardens, parks, flowers, natural phenomena, cats and the four seasons. An opening reception will be held Saturday, September 12 from 2-4pm. Hours are Tuesday-Friday, 11am-4pm. Located at 323 1/2 East Main, Medford. (541)770-3190



Recent works by George Longfish will be exhibited this month at the Redding Museum of Art & History.



Harrison Long in Oregon Cabaret Theatre's production of *Chaps*, which runs September 18 through November 9 in Ashland.

◆ The JEGA Gallery & Sculpture Garden features the Jefferson State Sculptors' Association exhibit throughout September, featuring a number of works in stone, wood, metal and mixed media. The work includes William Angelo Vitale's sculpture, "Know." 625 A Street, Ashland. (541)488-2474.

◆ FireHouse Gallery at the corner of 4th and H Streets in Grants Pass will present Mike Walsh's *Entropy, an Installation*. Amid the diverse materials included in his site, specific installations, Walsh places words—alone or together, visually or audibly—balancing thought at the edge of contemporary humanistic issues. Also, the Community Exhibits Room will feature student created ceramics September 3 through 26, with a First Friday Art Night Reception from 6-9pm, September 4. (541)471-3500, ext.224

◆ The Wiseman Gallery on the campus of Rogue Community College in Grants Pass presents *Boundless*. Annette Gurdjian blends oil painting and photography in an exploration of her subconscious and Armenian heritage, which includes relatives involved in the 1915 massacre. Also at the Annex, artwork created by RCC's student, Christ Lucas, will be featured September 21 through October

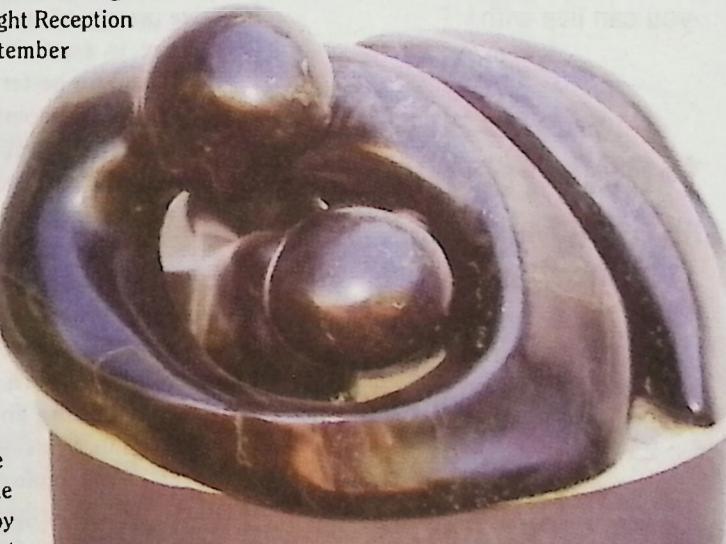
24, with a First Friday Art Night Reception from 6-8pm, October 2. (541)471-3500, ext.224

◆ Grants Pass Museum of Art in Riverside Park will present *The Whole Cloth—Pulling the Rug Out*, curated by Barbara Khun through September 26. The Museum's exhibit is part of a Rogue Valley wide affair of Summer of Fiber Arts. Gallery hours are Tuesday-Saturday, Noon-4pm. (541)479-3290

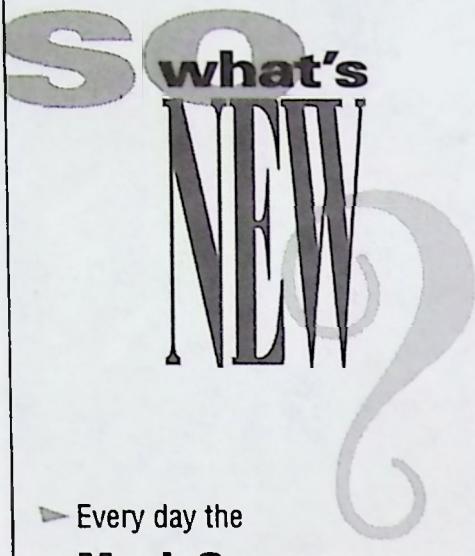
Other Events

◆ Monty Roberts, horse trainer and best-selling author of *The Man Who Listens to Horses*,

CONTINUED ON PAGE 31



William Angelo Vitale's sculpture "Know" is part of the Jefferson State Sculptors' Association exhibit at JEGA Gallery in Ashland.



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RECORDINGS

Frances Oyung

Deep Roots: Modern Recordings With Tradition

"Tradition is a living, active and vital force in creative activity. To the artist, the architect, the writer or the composer, I believe tradition is vital to creative activity. But excessive respect for tradition becomes traditionalism, and traditionalism kills the tradition."

—HERBERT SPENCER

Whether or not one believes that traditionalism actually kills tradition may be a question of semantics, for it could also be seen as a way to preserve a musical tradition. The continued performance of traditional music which aims to be "true to tradition" is a form of musical curation, keeping a cultural form intact, as close to its original "condition" as possible. Though one might ask if the tradition is the process itself, or the product of an act which immediately becomes an artifact of sorts. Each time musicians play, can we say it is the same as the last time the song was played or the same as it was played 200 years ago? Culture is always changing, and to not allow the forms to change with it would be to stop creation; to stop the creative process at one place and time. Human culture is a process which continues to move, and for better or worse, little will stay at a particular point in time. Musical tradition will lose its place in life, in society, if the arts do not continue to move along with the rest of human culture. By performing music in the traditional style, as well as by transforming traditional music, there are some recent recordings which keep traditional music alive.

While modern music labeled "roots rock" is finding an audience in the mainstream music business, the release of many years of musicologist/historian Alan Lomax's field recordings from the rural Southeastern U.S. is a complete picture of much of the material from which "roots rock" is drawn. On the Rounder label, the 13-vol-

ume series of field recordings from the late fifties and early sixties portrays the American South as a place much like rural Ireland before radio and television was accessible to most people. A place where music was a part of the life of everyday people, not reserved primarily for professional musicians. From blues, spirituals, and ballads, the *Southern Journey* series shows American music developing on its own from its roots in the music primarily from the British Isles and parts of Africa. Much of the music is simple in arrangement, with few or no instruments, yet full in its descriptive aspects. The Lomax recordings are a snapshot of traditional music in its ever-changing form at one point in time for the musicians he recorded. Lomax continued his recordings, many others of which can be found on the Rounder label, finding an amazing array of music all over the world.

What do the rock band R.E.M. and traditional Celtic music have in common? They both find themselves as material for a recording from a band from Newfoundland, Great Big Sea. Newfoundland is not exactly on the beaten path or known as a "cutting edge" region, but on their recording *Rant and Roar*, Great Big Sea joins other young bands like Kila and Solas who are bringing Celtic old and new together in a fast paced form that may have a special appeal to younger audiences. While some songs may be forms of traditional reels or jigs, some of these same pieces could also accompany the spasmodic dancing of many rock concert attendees. Though this recording would not appeal to traditional music purists, it may appeal to those who like to see old tunes and styles put in a new light.

From a Cape Breton Nova Scotia family with a long history as fiddlers and musicians, Natalie MacMaster's latest CD goes a step beyond her previous recordings which relied primarily upon traditional music. *No Boundaries* is a descriptive title as Mac-

ARTSCENE

From p. 29

Master brings Cape Breton style fiddling to swing and "atmospheric" pieces which, though seemingly disparate genres, are brought together by her fiddling style. While many of the pieces are traditional tunes, she brings modern instrumentation and arrangements to pieces, giving them a very different sound.

Speaking of putting one's mark upon traditional material, English singer/songwriter Billy Bragg and the American "roots rock" band Wilco have come together on a recording, *Mermaid Avenue*, which uses lyrics written by Woody Guthrie during his later years when living in NYC. These lyrics were not left with accompanying music, and were kept all these years in family archives. Billy Bragg and members of the band Wilco—at the suggestion of the family—have put some of these lyrics to music they have written, and moved Woody Guthrie and his tradition into the present. To many, Woody Guthrie is a classic folk musician who came from rural Oklahoma to write very American songs which will endure as a tradition for years to come. The thought of tampering with Guthrie's material may be sacrilege to some, or creative use of existing material to others, but it does help keep Woody alive and shows him in a new light, and possibly to a new audience. The intent of this recording is not to make a "better" or "modern" Woody, but to bring material to our ears which would have remained boxed up in the attic otherwise. This music is not as much Woody as it is modern music which draws on the past creativity of Guthrie's ability to write.

The singer/songwriter duo of Jones & Leva have two recordings on the Rounder record label, *Light Enough To Find My Way*, and *Journey Home*. If you listen to their music, it is hard to place it in time, American probably, but at times, they could be performing anywhere in the last 70 years. Contemporary traditional music may sound like an oxymoron, but it could be one way to describe musicians who are making new traditions out of old sounds. James Leva and Carol Elizabeth Jones record mostly their own songs, and make old timey, country, and bluegrass music sound like it will continue to be played and enjoyed for decades to come. Let's hope so. JM

Frances Oyung hosts *The Folk Show* on the Rhythm & News Service on Sundays from 6-9pm.

will demonstrate his *join-up* technique (his process of teaching unbroken horses to accept a saddle, bridle and rider) at the Jackson County Expo in Central Point on Monday, September 21. Roberts will start two horses during a two and a half hour demonstration. VIP seating and hors d'oeuvre reception at 6pm. General Admission is \$25; \$75 benefits HOPE Equestrian Center. Demonstration begins at 7:30pm. For tickets call.(541)482-6210

◆ Rogue Music Theatre will present the Young People's Conservatory, a theater training camp in the joys of song, dance and putting on a show. Additionally, RMT will be producing a series of music and dance concerts called *Starlight Saturdays*. To be held at Rogue Community College Amphitheater, the concerts will showcase the all local Southern Oregon musical talent. These shows will extend the summer through September 26. For further information on the Conservatory sessions or Starlight concerts, contact the RMT offices.(541)479-2559

KLAMATH FALLS

Exhibits

◆ The Klamath Art Association presents the Twig Furniture of Jim Knull, September 8 through 27 from 1-4pm at 120 Riverside Drive. Call for more information.(541)883-1833

Other Events

◆ Modoc History Celebration will be held September 19 from Noon until 7pm at the Klamath County Museum. Cheewa James will sign her book and lectures will be available at scheduled times to discuss Native American Traditions. For more information call.(541)883-4208

OREGON COAST

Exhibits

◆ The Transaction Gallery presents a Fiber Arts Exhibit through September 15 featuring woven sculpture and vessels from Laughing Baskets Studio, woven rugs and tapestry by Dave Sorensen, painted silk by Georganne White, quilted dolls by Connie Ghilotti, linen necklaces by Jean Kilburn and book art and woven bags by Karen Butts. Gallery hours are 8am-6pm daily. Located at 455 Fifth Street, Port Orford (at the oceanview and port overlook).(541)332-1027

◆ Coos Art Museum presents the Silver Spurs

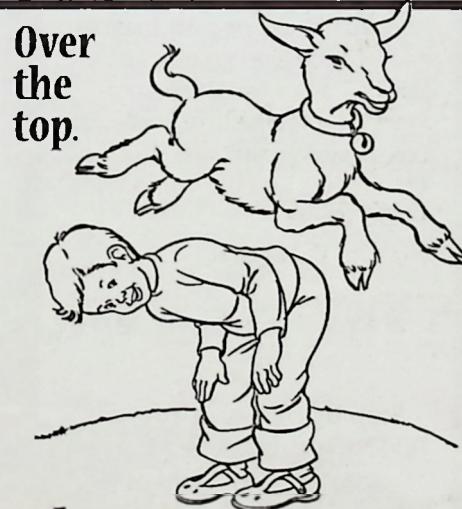
and Diamonds Fundraiser on September 12. Also, opening September 18 and running through October 31 is the Artisans Showcase '98 *Plein Airisme*. On September 18 the Museum will host the Fun Festival Beer Garden Fundraiser. Located at 235 Anderson in Coos Bay, call for more information.(541)267-3901

NORTHERN CALIFORNIA

Exhibits

◆ Turtle Bay Museums and Arboretum on the River and Redding Museum of Art & History presents an exhibition of all accepted works from the 1998 Turtle Bay Art Competition in the Museum's art gallery from September 18 through October 18. Awards will be given at an artists reception on Friday evening, October 2. Located at 800 Auditorium Drive in Redding, call for more information.(530)243-8801

◆ The recent works of George Longfish will continue to be on display at the Redding Museum of Art & History at Caldwell Park in Redding through September 13. (530)243-8850. JM



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Rhythm & News

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COMPACT DISCOVERIES

Fred Flaxman

Ormandy and His Orchestra

When General Douglas MacArthur was relieved of his command, he left with a speech in which he said, "Old soldiers never die; they just fade away." Well, as it turns out, old conductors never die either. They just transfer to compact discs where they live forever!

Such is the case, happily, with Eugene Ormandy. And because of this, perhaps my May 7, 1961, interview with him needn't be buried either. I was a journalism student at the University of Michigan at the time, when Ormandy and his orchestra came to town. I used a portable tape-recorder and the results were published the next day in the Ann Arbor News:

QUESTION: The Philadelphia Orchestra has often been called "The greatest in the world" — not only by record jackets, but also by many music connoisseurs. How are the orchestra members hired and how much rehearsing does the orchestra do to retain this title?

ORMANDY: Hiring musicians is quite a procedure. First they play for me in auditions — very exacting auditions. My assistant conducts for them, and he conducts in a way I would never permit him to conduct in concert, with complete freedom to the point that the musician trying out has to prove that he can follow the conductor no matter what he does. Then they have to play a solo to show what kind of schooling they've had. I sit in the audience. I don't know who they are. I know them only by numbers, and the best man or woman is chosen.

Then they have a year's trial because even the greatest artist may not find himself at home in an orchestra such as ours if he hasn't the personality or if there is some friction between him and his colleagues or him and myself.

Then we have a lot of rehearsals. Now works such as the classics we don't rehearse as much—we don't have to because they are in our repertoire and are constantly being played. But we never go on

stage without a very complete and thorough rehearsal, even of the Brahms *First Symphony* which I'm sure the orchestra could play backwards.

Contemporary works require a great deal more of our rehearsal time. Many times the men are requested to take their parts home because of some very difficult passages which must be looked over before rehearsal in order to save time. But this orchestra is so marvelously trained and has such a sense of pride at being one of the world's greatest orchestras that I rarely have to remind the members to take home their parts when they are difficult.

QUESTION: What do you think of the critical notices that the orchestra receives? Have you ever learned anything from a reviewer?

ORMANDY: This is an embarrassing question because I must confess that I very seldom see a review. This is something that most of my colleagues say, knowing full well that they are always watching for them in the morning. On tour we never stay long enough to spend the night in the same city so we never get a chance to read the reviews. Sometimes we do, but not often. But artists, especially artists of our standing, know what they want to do and, while constructive criticism is always welcome, we spend more time on the compositions than some of the critics have. We know what we want to do with them. Very seldom do we make any changes. Our worst critics are ourselves. When I listen to playbacks of my own recordings, I find myself to be much worse than the most dangerous critic I know.

QUESTION: How do you feel about making recordings as opposed to giving live concerts?

ORMANDY: I would much rather give concerts!

QUESTION: I know you worked closely with Rachmaninov. Was he as unhappy as his music sounds and his pictures look?

ORMANDY: Rachmaninov was really two people. He hated his own music and was usually unhappy about it when he performed or conducted it in public so that the public saw only this side of him. But, among his close friends, he had a very good sense of humor and was in good spirits.

He liked his *Symphonic Dances* and his *Third Symphony*, both of which he dedicated to the Philadelphia Orchestra and to me, but he didn't like—well, I guess he was sick of—his two most famous works: the *Second Piano Concerto* and the *Prelude in C-Sharp Minor*.

QUESTION: Do you think modern American music reflects modern American culture or that most contemporary music in this country is still under European influence?

ORMANDY: I'm very glad you asked me that because I think American music is so often underrated. We seem to have an inferiority complex about our music and there is no reason why we should. America can be very proud of its composers. They are writing music that is distinctly American. Just as you can always tell if a piece is by a Russian composer or a German or a French composer, you can always identify an American composition by its peculiarly American flavor. Our composers are no longer under a great European influence.

QUESTION: Would you consider Gershwin an example of a great American composer?

ORMANDY: His style was certainly American and he was really the "Father of American music"—although that is not exactly right because there were men like Ives and MacDowell before him. But they were still very much influenced by European music.

Gershwin had great talent, but he was humble enough to realize the limitations he had because he never had the learning and training he would have needed to become a great serious composer. I have no doubt that he could have become one had he wanted to because he certainly had the talent. But he became wealthy writing musical comedies and you can't blame him for wanting to write still more musical comedies. ■

Fred Flaxman is the editor and publisher of *The Timeless Tales of Reginald Bretnor*, available at Bloomsbury Books in Ashland, Barnes & Noble in Medford, and Jacksonville Books in Jacksonville.

TALKING TRASH *From p. 17*

politics, I spent a weekend at the county fair grounds sitting in a booth at the Spring Fair, an annual crafts show. It was an informational booth though, so we weren't selling things—just giving away facts and ideas. You wouldn't think it, but at the time it was a dangerous job—several people whom I knew had been getting death threats for less than that.

The spotted-owl controversy was going on and many of my neighbors were understandably upset about maybe losing their jobs and homes and their way of life in order to protect a bird nobody'd ever even seen. It didn't make sense to them.

"Yellow Ribbon Fever" we called it, because of the plastic yellow ribbons the mill owners passed out all over the county so that folks could tie them to the antennas on their cars and pick-ups showing the world that, if it came down to it, they'd rather see the bird go than lose their livelihoods.

Of course, the reality of what was going on was much more complicated than that—in fact it was, and still is, one of the most complicated problems anyone's ever seen. But "jobs versus owls" is what nearly everyone, left, right and center, seemed to think it was about at the time. Actually, as slogans go, "jobs versus owls" was much more effective than, say, "Subvert the Dominant Paradigm"—less abstract, fewer syllables, something you could sink your teeth into. Having been repeated enough, it was taken not just for truth, but as the whole and single truth.

So, there we were, the board of direc-

tors for Umpqua Watersheds, our little local environmental activist organization, right out there in front of God and everybody, trying to explain things to our neighbors and wondering who'd be the next to get a midnight phone call, or lose a job or have a car vandalized. But mostly, we listened more than we talked.

The funny thing is, it didn't matter much which side people were on. Just about everybody who stopped by started out by talking about "them," the other side. To hear the litany of complaints and accusations you'd think that there was a war on and that unconditional surrender was the only way to end it.

Well, there's no use arguing with people when they're upset. We just let them blow off steam until they settled down. Then we asked them all the same question, "Forget about "them" for a minute—what do you want?" It kind of stunned them for a moment, as if they'd never been asked that before. Their faces changed from indignation to shock and confusion, followed by puzzlement and distrust, and finally, resignation and humility. In the end, they'd let loose with a what-the-hell sigh, take a look around and lower their voices, "Well, it's pretty simple really..."

It turned out that nobody wanted to fight; nobody wanted to harm the land or the critters; nobody wanted people to lose their jobs. Everyone was certain that there must be a better way of doing things.

"But what can do?" they all asked, "What can we do?" ■

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JPR's Rhythm & News Service



THEATER

Alison Baker

Henry IV Part I

By William Shakespeare

Directed by Michael Donald Edwards

At the Oregon Shakespeare Festival through October 11

I think you'll like *Henry IV Part I*. Forget your peeve about Shakespeare in modern dress; it works. Forget your preconceived notions about Shakespeare's long, boring history plays; this one zips by faster than a speeding bullet. And if by any chance you do fall asleep (maybe because you were up so late last night), you will be jerked from your slumbers by the terrific battle that ends the play, and can drive home with no need to stop in Phoenix for an espresso nightcap.

Somewhere in the past I fell prey to the notion that Shakespeare's plays—at least the tragedies and the histories—are deep, serious works of art requiring in-depth study and sober interpretation, in which actors of heroic proportions stride about the stage in heavily embroidered bathrobes intoning, "Prithee, lord, anon!" Oh, I knew that ye Globe was SRO when Shakespeare was on, packed with ale-quaffing rowdies in jerkins and buskins who hurled love-apples at the villains. Golly, I must have thought, *Merrie Olde England must have been a dour place to get such thrills from such tedious history.*

But in this production of *Henry IV Part I*, the point is *entertainment*. The costumes, the stage set, the staging, the acting—no doubt all can be endlessly discussed, explicated, anatomized, analyzed, and parsed, but above everything, they are entertaining.

Of course, the play itself is as much a comedy as a history. Though it's called *Henry IV*, the story that takes center stage and seizes our imagination is that of Henry's son Hal, the Prince of Wales (Dan Donohue), a delinquent who spends his time drinking and carousing with a motley crew of ne'er-do-wells. His father (Ned

Schmidtke) is fed up with Hal and despairs of his ability to rule after him; he would gladly exchange his son for the young Hotspur (Michael Elich), so called because of his quick temper and readiness to spring into battle. And battle will come; his family, the Percy's, are angered by Henry's insufficient gratitude for their help in putting him on the throne, and they're ready to take him off again. Civil war threatens.

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rolls onstage on his motorscooter, long hair streaming, returning from a fast-food run; he presents his buddy Sir John Falstaff (John Pribyl) with a bag of fries and a Big Gulp (he himself dons the paper crown that came with the meal). Falstaff and the rest of the gang assume that Hal is just as sincere in his dedication to decadence as they are. But when he's left alone, Hal reveals in monologue that he is simply biding his time among thieves before revealing his true self, that "... being wanted, he may be more wondered at."

As usual, Dan Donohue does a terrific job as Hal. He is by turns funny and sly, and in those moments when he drops the mask of dissoluteness he reveals an utterly convincing steeliness, a calculating determination. And when the time comes for Hal to go to war—well, the military uniform in which he strides onstage has transformed him; he bears no similarity to that slacker in the platform shoes.

John Pribyl as the fat Falstaff is outstanding. In many of Shakespeare's plays the fool is there to be a fool, but Falstaff, while comic, is a real character and a real

part of the story. He drinks, he rants, he farts and belches, he declaims, he mugs to the audience; and through it all he is consistent with himself, a perfect coward and opportunist. Hal knows Falstaff for what he is; but Falstaff has no clue that Hal is anything but what he *seems* to be.

"This production is set in the reign of King Henry IV," director Michael Donald Edwards tells us in the program notes. "It is not being set in any period other than its own." And the modern dress, far from distracting us, seems to enhance and even clarify the story. Henry and his generals are dressed as modern military men; their opening speeches are staged as a press conference, set before a great map of England. And the final battle scene is as exciting, well-coordinated, and loud an onstage fight as I can remember (grenades and automatic weapons have it all over swords when you're looking to get the attention of the audience at the end of the third hour). But when Hal and Hotspur whip out their knives and go hand-to-hand, the war becomes a startlingly intense and personal struggle for power.

The last scene, in which the victorious King Henry and his sons Prince Hal and Prince John (Leith Burke) pose for a photo op, is a familiar and moving tableau. Henry glows with pride. But Hal's look is troubled; his face is shadowed with grief and loss.

Then Falstaff, the unerring opportunist, makes his way into the limelight and holds up his fingers in that familiar vee sign. Does he claim victory or peace? Can there ever be one without the other?

NOTE: Don't miss the Green Show. No more wenches warbling *Greensleeves* and other Renaissance hits; Dance Kaleidoscope and the Terra Nova Consort have reimagined the whole event. The night of *Henry IV* featured *Bach 'n' Roll*, in which a lithe fellow in black leather oozed around the stage in a jazzy interpretation of the Beatles' *Blackbird* while a more staid gent singing in traditional fashion engaged him in a sort of battle-of-the-styles. It's a stylized introduction to the substance of *Henry IV*: ye olde generation gap.

It's a welcome change. The question is, Will OSF now have to erect bleachers in the courtyard so everyone in the audience can see the Green Show?

IM

POETRY

My Garden's Like the Fall of Rome

BY JOSEPH PATRICK QUINN

My garden's like the fall of Rome.

Spring's lush horde presses at the fence and through:
vine maple, poison oak, salal, madrone, manzanita, fir, cedar, ferns—
green teeming tribes greedy for the fertile,
cultivated, softer life within.

Rotted from the bottom up,
cedar fence posts lean like falling forts on Hadrian's Wall
while loyal yews stand still as straight as Antony's spine
gazing into looming, fog-wet forest
like fifth century Romans watched forlorn across the Rhine.

Joseph Patrick Quinn is a seasonal construction worker and poet with an interest in Greek mythology, history, and Jungian theory. Originally from New York, Quinn has lived in Camas Valley, Oregon, with his family for twenty years.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3-6 poems, a brief bio, and a SASE to:

Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520.

Please allow two to four weeks for reply.

A stylized illustration of a man and a woman dancing. The man, on the left, has curly hair and is wearing a dark jacket over a light shirt. He is holding a woman's hand. The woman, on the right, has dark curly hair and is wearing a dark top. She is holding a star-shaped object. They are both smiling and appear to be in motion. The background is white.

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Alison Baker lives in Ruch, Oregon.

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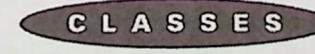


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